

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Göthe*

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VOL. 38—No. 24

SATURDAY, JUNE 16, 1860

PRICE { **4d.** Unstamped
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MR. and MRS. TENNANT have the honour to announce their first MATINEE MUSICALE, under the following distinguished Patronage—The Marchioness Townshend, The Marchioness of Downshire, The Countess of Bradford, The Countess of Yarborough, The Lady Anne Sheraton, The Lady Elizabeth St. Aubyn, The Lady Arthur Lennox, The Lady Charlotte Copley, The Lady Dufferin, The Lady Dinton, The Lady Wallcourt, Lady Farquhar, Mrs. Schenley, Viscount Raynham, Lord Dufferin, Lord Wallcourt, Lady Lieut.-Col. the Hon. C. H. Lindsay, Sir Minto Farquhar, Wm. Vansittart, Esq. M.P., Edward W. H. Schenley, Esq., will take place (by kind permission of Messrs. Collard and Collard) at their New Concert Room, 16 Grosvenor Street, Grosvenor Square, on Friday, June 22, at 8 o'clock. Artists: Miss AUGUSTA THOMSON, Mrs. TENNANT, and Mad. SAINTON-DOLBY; Mr. TENNANT, Signor CIABATTA, and M. LEPORT. Instrumentalists—Piano: M. BLUMENTHAL. Concertina: Signor REGONI. Harp: Mr. BOLYNE REEVES. Harmonium: Herr ENGEL. Flute: Mr. R. SIDNEY PRATTEN. Conductors: Signori CAMPANA, BUCALOSSI, and Mr. CUSINI. Tickets, Numbered and Reserved, to be had at Mr. and Mrs. Tennant's Residence, 307 Oxford Street, New Bond Street.

PHILHARMONIC SOCIETY.—The Directors respectfully announce that the FIFTH CONCERT will take place at the Hanover Square Rooms on Monday Evening next, June 18. Programme, Sinfonia in E flat, No. 5, Mozart; Concerto Pianoforte, Herr RITTER, Hummel; Overture, Isles of Fingal, Mendelssohn; Sinfonia in A, No. 7, Beethoven; Concerto Violoncello, M. PAQUE; Overture, Prometheus, Beethoven. Vocal performers, Mad. BOUGH-MAMO and Mr. TENNANT. Conductor, Professor STERNDALE BENNETT.—To begin at Eight o'clock. Tickets 15s. each, to be had of Messrs. Addison, Hollier, & Lucas, 210 Regent Street.

HERR ERNST PAUER'S GRAND ORCHESTRAL EVENING CONCERT, at the Hanover Square Rooms, on Wednesday next, June 20, will be performed the following new compositions by Herr PAUER for the first time—Recit. and Air, from the Operetta "Don Rigo"; the 23d Psalm, "The Lord is my Shepherd"; Concerto for the Clarinet, Op. 58, in D major. Conductors: Herr MOLIQUE and Mr. HENRY LESLIE. Stalls, 10s. 6d.; tickets, 7s., at all the principal Music Sellers; and of Herr Pauer, 3 Cranley Place, Onslow Square, S.W.

MADEMOISELLE CAROLINE VALENTIN has the honour to announce that her MATINEE MUSICALE will take place on Wednesday, the 20th of June, at the Hanover Square Concert Rooms, at 3 o'clock. Vocalists:—Madame RIEDER, Mlle. VON KETTERL, Mmes. DEPERET, Herr HERRMANN, and Mr. SANTLEY. Instrumentalists:—Violin—Mons. VICTOR BUIZIAU. Violoncello—Mons. PAQUE. Piano—Mlle. VALENTIN. Conductor—Herr WILHELM GANZ. Tickets, 10s. 6d.; Reserved and Numbered Seats, 15s. To be had of Messrs. Weasel & Co., 18 Hanover Square; and of Mlle. VALENTIN, No. 6 Duke Street, Manchester Square, W.

HERR KUHE begs to announce that his ANNUAL MORNING CONCERT will take place on Thursday, June 21st, at St. James's Hall, to commence at half-past Two o'clock. Vocalists:—Madames LOUISA PYNE RIEDER and SAINTON-DOLBY; Messrs. BELART TENNANT, OLIVA, and SANTLEY. Violin, M. SAINTON; Harmonium, Herr ENGEL; Piano, Herr KUHE. Conductors, MM. BENEDICT and F. BERGER.—Sofa Stalls and Reserved Seats, 10s. 6d. each; Unreserved Balcony Seats, 5s.; Gallery Tickets, 2s. 6d.; to be had of Herr KUHE, 12 Beaufort Street, Manchester Square, W.; Mr. Austin's Office, St. James's Hall; and all the principal Musicians.

G. W. MARTIN'S PRIZE GLEES, MADRIGALS, &c., will be sung by a Choir of One Thousand Voices at Exeter Hall, on June 21st, at Eight o'clock. Mr. SIMS REEVES and Miss ARABELLA GODDARD will also assist. Stalls, 10s. 6d.; Reserved Seats, 5s.; Gallery or Area, 2s. 6d.; Back Seats, 1s.; at the Hall; Addison, Hollier, & Lucas, 210 Regent Street; Cramer, Beau & Co., 201 Regent Street; and at Keith, Prowse, & Co., 48 Cheapside.

ST. JAMES'S HALL.—Mr. LINDSAY SLOPER begs to announce that his ANNUAL MORNING CONCERT will take place at the above Hall, on Wednesday morning, June 27, to commence at half-past two o'clock. Vocalists, Mad. LEMMIEN SHERINGTON, Miss ARNOTT, and Mad. SAINTON-DOLBY; Mr. SIMS REEVES, the ENGLISH GLEE and MADRIGAL UNION, Mr. FOSTER, Mr. LOCKETT, Mr. MONTGOMERY, Mr. WINN, and Mr. LEWIS THOMAS. Violin, M. SAINTON; Violoncello, Mr. PAQUE; Pianoforte, Mr. LINDSAY SLOPER. Conductors, Mr. BENEDICT and Mr. HAROLD THOMAS.—Sofa Stalls, 10s. 6d.; Balcony, 5s.; Area, 3s.; at St. James's Hall, of the Principal Music Sellers, and of Chappell and Co., 50 New Bond Street.

MISS SUSANNA COLE'S GRAND EVENING CONCERT, June 28, at St. James's Hall, to commence at Eight o'clock.—Artists engaged, Miss AUGUSTA THOMSON, Mad. GILBERT, Mlle. BEHRENS, Miss PALMER, Miss SUSANNA COLE, Mr. SIMS REEVES, Mme. DEPERET, Mr. WALLWORTH, Mr. SANTLEY, LONDON GLEE & MADRIGAL UNION. Pianoforte, Mr. CHARLES HALLÉ; Violin, Herr BECKER; Concertina, Signor REGONI. Conductors, Mr. BENEDICT, Mr. HENRY BAUMER, Signor CUNIO, and Mr. ALFRED GILBERT.—Stalls, 7s. each, may be obtained at Miss Cole's, 25 Lanark Villas, Maida Vale; at Addison, Hollier, & Lucas's, 210 Regent Street; Cramer, Beau & Co.'s, 201 Regent Street; and at Mr. Austin's, 28 Piccadilly, Balcony, 3s.; Area, 2s.; Gallery, 1s., at the Principal Music Sellers.

GLUCK'S IPHIGENIA.—Mr. CHARLES HALLÉ begs to announce that, in compliance with numerous requests, he will give a Grand Performance, for the first time in London, of the whole of the Music of Gluck's celebrated Opera, IPHIGENIA (IN TAURIS), at St. James's Hall, on Wednesday evening, June 20, 1860, to commence at 8 o'clock. Vocalists, Mlle. PAREPA, Miss SUSANNA COLE, and Miss THERESA JEFFERYS; Mr. SANTLEY, Mr. WINN, and Mr. SIMS REEVES. The Orchestra and Chorus will be complete in every Department, and consist of upwards of Two Hundred Performers, including the Choir of the Vocal Association. Conductor, Mr. CHARLES HALLÉ. Sofa Stalls, 7s.; Side Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s. May be secured at Chappell & Co.'s, 50 New Bond Street; Cramer & Co.'s, 201 Regent Street; Hammond's, 214 Regent Street; Keith, Prowse, and Co.'s, 48 Cheapside; and at the Hall, 28 Piccadilly.

HERR WILHELM GANZ respectfully announces that his GRAND MORNING CONCERT will take place on Friday, June 29, at St. James's Hall, under the immediate Patronage of their Royal Highnesses the Duchess of Cambridge and the Princess Mary. To commence at 3 o'clock. Vocalists: Mme. CATHERINE HAYES, Mr. LEMMIEN SHERINGTON, and Mad. SAINTON-DOLBY; Mr. WILHELM GANZ, Violin; M. SAINTON. Instrumentalists—Pianoforte: Herr WILHELM GANZ. Violin: M. SAINTON. Viononcello: M. PAQUE. Tenor: Herr GOFFRIN. Bass: Mr. F. S. PRATTEN. Conductor: Messrs. BECKER, W. G. CUSINI, and WILHELM GANZ. Sofa Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Unreserved Seats, 1s.; to be had of Herr Wilhelm Ganz, 15 Queen Anne Street, Cavendish Square, W.; Mr. Austin, Ticket Office, St. James's Hall; and the principal Music Sellers.

THE VOCAL ASSOCIATION.—ST. JAMES'S HALL. President, The Right Hon. the Earl of Dudley. LAST SUBSCRIPTION CONCERT THIS SEASON, Friday, June 29, at 8. Great Orchestral Performance. Macfarren's "May Day"; Spohr's "Ode to St. Cecilia" (first time of performance); Mendelssohn's "Ave-Maria" (from Loreley, MSS.); Serenade for Pianoforte and Full Orchestra (Mendelssohn); Overtures "Euryanthe" (C. M. v. Weber), "Tempest" (Benedict); Mad. CATHERINE HAYES, Miss STABBACH, Miss MESSENT; Mr. SANTLEY, Mr. CHARLES HALLÉ. The Band and Choir will number 200 Performers. Conductor: Mr. BENEDICT. Tickets, 1s., 2s., 3s., and 5s. each, at the Hall.

MR. JOHN THOMAS has the honour to announce that he will give a MORNING CONCERT, at the Hanover Square Rooms, on Monday, the 2nd of July, 1860, to commence at Three o'clock precisely. Vocalists: Mlle. DESIRE ARTOY, Miss AUGUSTA THOMSON; M. JULES LEPORT, Mr. DEPERET. Instrumentalists: Piano, M. ERNST LUBECK; Violin, M. BECKER; Harmonium, M. ENGEL; Harp, Mr. JOHN THOMAS. Conductors, Mr. W. G. CUSINI & Mr. HAROLD THOMAS. Reserved Seats, 15s., to be had only of Mr. John Thomas, 109 Great Portland Street, Portland Place. Single Tickets, 10s. 6d., to be had of all the principal Music Sellers.

MISS STEELE has the honour to announce that she will give a GRAND EVENING CONCERT at the Hanover Square Rooms, on Tuesday, July 3, at half-past Eight o'clock. Vocalists, Mad. PAREPA, SANTLEY, and PAINTER; Messrs. SIMS REEVES, DEPERET, and SANTLEY. Instrumentalists, Miss ANNE ELLIOTT; Messrs. CHAG, SALAMAN, DEICHMANN, LIDEL, DEW DEAN, & W. G. CUSINI.—Reserved Seats, 10s. 6d., to be had only of Miss Steele, 108 Marylebone Road; Tickets, 7s., of R. W. Oliver, 19 Old Bond Street.

ORCHESTRAL UNION.—Mr. ALFRED MELLON begs to announce that he will return to London about the middle of June, when he will be open to any Engagements for the Band of the Orchestral Union, which he has hitherto directed. Principal Artists: Mme. SAINTON, H. HILL, W. WATSON, E. PAXTON, DOYLE, TRISTR, G. COLLINS, ALWARD, HOWELL, SON., WHITE, P. S. PRATTEN, ROCKSTRO, BAKER, LAZARUS, T. OWEN, HAUSER, C. HANFER, STANDEN, T. HARPER, STANTON JONES, W. WINTERBOTTOM, CIOFFI, HUGHES, and F. C. HOOTON. Applications respecting engagements to be made to Mr. George Dolby, 2 Hinde Street, Manchester Square, W.

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Dr. MARK is also open to Engagements with his Little Men. Dr. MARK begs to invite his Parents and Friends, and all those interested in his Enterprise and in the Education of the Youths of this country, to visit his establishment. Visiting hours:—From Nine to Eleven, a.m., and Two and Four, p.m. Saturdays and Sundays excepted.

CANTERBURY HALL CONCERTS.—Westminster Road.—Lessee, Mr. C. MORTON.—Every Evening.—C. H. GOUNOD'S Opera, Faust—Faust, Mr. HENRY HERBERT; Mephistopheles, Mr. C. BERNARD; Sibyl, Mrs. ANDERSON; Marguerite, Miss RUSSEL. Conductor, Herr JONGHMAN.—and Selections from Dinorah, Trovatore, and Macbeth. Several interesting Pictures have been added to the Fine Arts Gallery. The suite of Halls have been re-decorated and beautified, and constitute one of the most unique and brilliant sights of the metropolis.

DOUBLE BASSES for sale, six fine-toned Instruments by good Makers; a VIOLONCELLO by Banks, in Case; TENORS by Foster and Fendt; VIOLINS by Stradarius, Guarnerius, Steiner &c.; also a self-acting ORGAN, in a Carved Mahogany Case, plays 74 tunes. For Particulars apply to J. Moore, Buxton Road, Huddersfield.

THE MUTUAL LIFE ASSURANCE SOCIETY, 39 King Street, Cheapside, E.C.—A.D. 1834.—The TWENTY-SIXTH ANNUAL REPORT, Cash Account, Balance-Sheet, &c., are now ready, and may be had on written or personal application.—CHARLES INGALL, Actuary.

MR. WALLWORTH is in town for Pupils, and will be at liberty for Concerts, &c. until the opening of the Royal English Opera, Covent Garden, in the Autumn.—30 Edwards Street, Portman Square, W.

TO ORGANISTS and PIANISTS.—Wanted, an ORGANIST for the Parish Church, Richmond, Yorkshire. Salary £25 per annum. A favourable opportunity is presented for a first-class Teacher of Music to establish an extensive and influential connexion. Applications with testimonials to be forwarded to the Churchwardens, Richmond, Yorkshire.

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“GOOD NIGHT,” New Song by A. REICHARDT, Composer of “Thou art so near and yet so far,” is published, with English and German Words, and a Portrait of Herr Reichardt, price 2s. 6d. by Duncan Davison & Co. 244 Regent Street, W.

“THE BRIDE'S FAREWELL,” by EDOUARD ROECKELL, is now published for the Pianoforte, price 2s. by Duncan Davison & Co. 244 Regent Street, W.

“THE SULTOLE WAR SONG,” by BRINLEY RICHARDS, sung with distinguished success by Mr. SANTLEY, is published, price 3s. by Duncan Davison & Co. 244 Regent Street, W.

“I WOULD I WERE A BUTTERFLY,” by A. SCHLOESSER, sung with immense applause by Mad. LEMMENS-SHERBRIDGE, is published, price 2s. 6d. by Duncan Davison & Co. 244 Regent Street, W.

“I LOVE AND I LOVE”—NEW SONG, dedicated to, and sung by Mad. SAINTON-DOLBY, at St. James's Hall. Composed by S. MARSHALL. Price 2s. London: S. Shepherd, 98 & 106 Newgate Street, and all Music Sellers.

To be published next week, price 4s.
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COME BACK, ANNIE, by J. L. HATTON 2s. 6d.

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MUSIC AND THEATRES IN PARIS.

(From our own Correspondent.)

June 12, 1860.

It is always interesting to recur to the early works of a composer who has succeeded in taking the rank of a classic, and to note how those qualities which chiefly distinguish the after productions with which his renown is associated, may sometimes be altogether absent, or exist only in a very faint germ. To students such opportunities are especially valuable, and teach the golden lesson how even genius cannot dispense with patient perseverance, and might never assert itself but for tenacity under disappointment. The management of the Théâtre Lyrique has, therefore, done a useful and a graceful thing in bringing out Hérod's first operatic work, *Les Rosières*, an opera comique in three acts, produced at the Salle Feydeau in 1817. On its first production, this work achieved a decided success, and at once informed the world that a composer of the highest promise was born to France. It kept the stage until 1826, when *Marie*, a much riper and more masterly work, threw it into the shade, whence it has never been rescued until now. *Les Rosières*, though much inferior to the composer's subsequent productions, exhibits in a considerable measure the fundamental characteristics of Hérod's style. It lacks the rich and brilliant instrumentation, and the startling modulations for which he was afterwards distinguished; but the grace and facility of his melodic inspirations, the elegance, piquancy, and neatness of his style are already clearly discernible. The libretto of this work, although old-fashioned, is still amusing; and the plot has a merit also somewhat out of date—clearness and simplicity. The principal female part, Florette, is played by Mlle. Girard, whose easy, correct, and brilliant execution, keen intelligence and agreeable organ, allied to graceful and spirited acting, place her among the first lyrical artists of the French stage. The other prominent characters are filled by Mlle. Faivre, and MM. Fromant, Riequier Delauney, and Gabriel. A little one-act opera, entitled *Les Valets de Gascoigne*, has been produced for the first time at this establishment with sufficient success. The composer is M. Dufresne. Mlle. Faivre, M. Girardot, M. Wartel, and M. Potel, are engaged in it.

M. Henry Wuille, the well-known clarionetist, one of the many distinguished artists whom poor Jullien introduced to fortune and to fame, has made his *début* in Paris at the concerts Musard, and has won from the public as well as from the critics, the amplest acknowledgment of his uncommon talents.

In the theatrical world the advent of summer, if I may be allowed the expression, when the paletot is as yet an indispensable garment, is producing its usual desolating effects. Several houses have already closed their portals for the season, and others are threatening to follow their example. The Odéon made its last bow the other day, with the *Testament de César Girandot*, and the Bouffes Parisiens are strolling in the provinces. The Italian company, which had settled itself in the Salle Ventadour, hanging to the tragic skirts of Mad. Ristori, has likewise taken flight. Just before the departure of Alexandre Dumas the elder, for his *periplo*s of the Mediterranean, it was rumoured that he had written a piece for the Théâtre Français, but that the reading of it had been suddenly interrupted through some dispute about the usual premium. It was said that the question was brought up on purpose to induce Dumas père, reckoning on his known irritability of temper, to withdraw the piece of his own accord; whether this was the intention or not, the haughty dramaturgist without deigning to read his work to the end, and thus throw his pearls to swine, ill-mannered enough to cavil over their price, packed up his manuscript, and walked off to the manager of the Vaudeville, to whom he transferred the privilege of producing the new work, with the magnificent stipulation that no premium should be demanded for it, thus setting a glorious example to the grovelling council of the Théâtre Français, and showing that he at least could set the interests of art above paltry considerations of finance. This piece has just been produced under the title of *l'Envers d'une Conspiration*, and the public may now judge whether or no it was right to haggle over the price of such a work. The subject is supposed to be historical, that is to say, Charles the Second figures in it, and Catherine of Braganza. Every one knows,

however, with what freedom the elder Dumas is in the habit of treating the muse of history. He acts towards her certainly as a student, but as a student of the Quartier Latin. He strips her of her classic toga, takes her to a masquerade warehouse, decks her in the most captivating carnival costume, and familiarly clapping his arm round her waist, hurries her through a succession of exciting adventures. The conspiracy to which the title alludes, is that which effected the restoration of Charles; and the "Envers," or underside, is represented by a certain Lady Hamilton, and a Scotch adventurer, one Evan Macdonald, who having come to London to join the commonwealth party, is entangled by his love of Lady Hamilton into the royalist plot, to which he innocently renders essential service. This part, in the hands of Dupuis—formerly of the Gymnase—becomes broadly comic; and if M. Dumas' ambition soared no higher than this, and disdained that attention to literary form which he once descended to cultivate, he can hardly find fault with the judgment of the Théâtre Français.

An extravagant absurdity called *Les trois Fils de Cadet Roussel* has just appeared at the Palais Royal, and not without danger attained success. It is incredible how many times this mythical personage of the first French-Revolution has been dramatically served up, yet is his vitality apparently not exhausted. A new drama at the Gaité—*Une Pécheresse*, works up afresh a subject worn somewhat threadbare,—a husband's jealousy of his wife's past existence.

The indisposition of Mad. Ferraris has not yet ceased, and her place is filled by Mlle. Villiers. When is this lady to appear at Her Majesty's Theatre? The first performance of *Semiramis* is announced for the 29th of June, or at the latest the 2nd of July. The singer Wicart has been re-engaged at the Opera, and will make his re-appearance as Arnold in *William Tell*; he is then to play Raoul in the *Huguenots*. The engagement of Mlle. Tedesco is signed and sealed; she is to place herself at the disposal of M. Alfonse Royer on the 1st of September, when the rehearsals of *Tannhäuser* will commence in view of its production at the end of January, 1861.

At the Opéra Comique, the bills still alternate with *L'Etoile du Nord*, *Le Roman d'Elvire* and *Rita*, and *Château Trompette* with *l'Habit de Mylord*. A new opera, by M. Paul Dupuch, *Gertrude*, is in rehearsal, and will take its turn after *Le Petit Chaperon Rouge*, which is very soon to appear. The following artists will be engaged in this once most popular of Boieldieu's works—Rodolphe, M. Crosti; Roger, M. Warot; the Bailli, Lemaire; the Hermit, Barrielle; Rose d'Amour, Mlle. Marimon; Annette, Belia.

Before closing for the season the Théâtre Lyrique will produce a new operetta, the title of which has been changed since the first announcement from *Le Mariage aux Epées* to *Maitre Palma*. The music is by Mlle. Rivay, her first essay, and the book by Mad. Furpille and Gille. It is also expected that *La Madone*, by Lacombe will shortly be forthcoming. The manager has just engaged Mad. Wekerlin Damoreau for next season.

The tenor Fraschini has just signed an engagement with the manager of the Orienta, at Madrid, for the ensuing season; and it is reported that Mad. Borghi-Manno has contracted to appear at the Scala, in Milan, during the carnival season next year.

Roger has just returned from his provincial tour. He appeared last at Bordeaux, where he brought the season to a brilliant close. He is to proceed to Baden in August, where he is engaged, together with Mad. Miolan-Carvalho, to appear in a new opera, by Gounod.

M. Mirès, one of the *millionaires* who have sprung up under the Imperial *regime*, and who is the proprietor of two daily papers, *Le Pays* and *Le Constitutionnel*, has just married his daughter to the Prince de Polignac. There is something quite bewildering in this alliance, from the welding of principles and associations so widely dissevered and apparently so incompatible. The ceremony took place in the church of the Madeleine, and was attended by a crowd of distinguished people, whether by rank, intrinsic eminence or fortune. Finance, politics, officialism, art, literature, and even pride of birth were there amply and showily represented. The nuptial benediction was pronounced by Monseigneur the Bishop of Marseilles, and the sacred music executed on the occasion was composed by Prince Edmund of Polignac, the

youngest of the four brothers composing this illustrious family. The executants were selected from the orchestra of the French opera and the choir of the Madeleine, and were under the direction of the chapel master, M. Dietsch. The organist of the parish, M. Saint Saens, presided at the grand organ.

MADAME CLARA NOVELLO.

(Continued.)

Madame Clara Novello made her theatrical *début* at Padua, and chose the character of Semiramide for the occasion. Her success was complete, and this even increased as the experience she gained in her after engagements gave her greater familiarity with the special requirements of the stage. She appeared, in course of time, at Rome, Bologna, Fermo, Milan, and other places. Triumph walked in her footsteps, and the rich Italian language was almost exhausted in epithets of admiration, and taxed to the utmost of its sweetness to furnish poems in her praise. The Musical Antiquarian Society, established in London for the resuscitation of the works of early English composers, was at this time actively carrying on its operations, and, as a means to its end, collecting a library of works that might illustrate its purpose. It may or may not prove Mad. Novello's Italian popularity, to state, that her father contributed towards the accumulations of this institution a very extensive series of the laudatory verses addressed to his daughter, enjoining that, in case of the dissolution of the society, the entire collection should be transferred to the library of the British Museum, where the poems were accordingly deposited when the Musical Antiquarian was broken up, and where they will for all time be open to the examination of whomsoever may be interested in them.

The public performance in Paris of Rossini's *Stabat Mater*, some ten years or more after the production of his last opera, gave a new impetus to the universal esteem of this composer, and added a fresh laurel to his evergreen crown. The work was immediately transplanted to London, and reproduced in every musical city in Europe. It was first heard in Italy, at a performance in Bologna, where Rossini then resided, who was consulted upon every arrangement for the occasion. Donizetti was the conductor, than whom no one then living could more completely identify himself with the true spirit of the composer; and, by Rossini's expressed stipulation, Mad. Novello was preferred above all the singers in Italy to sustain the soprano solo; and the grand vocal effects of the famous "Inflammatus" were thus first made known to the countrymen of the composer through the medium of her beautiful voice. When the *Stabat* was given in Florence a year afterwards, the same lady again, by the composer's desire, was engaged to fill the same part in the performance.

In Italy all theatrical engagements are effected by means of correspondenti,—agents whose entire occupation is to negotiate the arrangements between the impresario and the composers, the singers, the players, and every other functionary of the operatic establishment, which holds so important a place in public consideration and exacts so large a share of government attention, that it may almost be regarded as one of the chief political institutions of the country. Through some mistake of the correspondenti—mistakes will happen, even in the transactions of the most trusted officials—Mad. Novello was engaged for the carnival season of 1842, at both Rome and Genoa, and the director of each theatre demanded the fulfilment of the scrittura. Universal as we may esteem the talent of the lady, the person of the prima donna was certainly not ubiquitous, and the possibility of her completing the two discrepant contracts was consequently non-existent. The Roman and Genoese manager had each the law in his favour—alas! that jurisprudence should be so imprudent as to see a parity of right on each side of a dispute—but the impresario of the Papal States had more than the law, in having possession, which constitutes the nine points that supersede all the others. In the autumn season of 1841, Mad. Novello was the prima donna at Fermo, a city, as is well known to all familiar with Romagnian topography, that is located within the papal territory, and consequently under the jurisdiction of the Roman authorities. She could not quit the place without a passport, which document he of the opera house at Rome had the power to prevent her obtaining, and he thus held the lady in such firm possession as would effectively hinder her from appearing at the other theatre, if it did not compel her to sing at his own. The minister of police at Fermo, Count Gigliucci, communicated to the cantatrice the restraint imposed upon her by the Roman manager, whereof he, the count, was the unhappy instrument; and communicated, too, that he was under the sad necessity of placing the lady under arrest until she should have made arrangements satisfactory to the impresario, whose interests he protected. The courteous captor became in turn a captive, his captivation being effected by the

personal charms of the fair prisoner whose person he held in durance, and he did not release her from her thralldom until she had vowed to bind herself to him for ever. Her hymeneal engagement, however, was not to interfere with the two theatrical contracts which then perplexed her, nor with subsequent professional duties to which she had already pledged herself; but it was to be discharged when she had freed herself, by fulfilment, from all the legal demands upon her talent at that time pending. The first of these was, of course, that which was the subject of the Romano-Genoese controversy, and was the immediate occasion, therefore, of her connection with her future husband. The said controversy was finally settled by arbitration, to the following effect:—It is permitted to the flock of the pope to eat flesh and to hear operas for the entire period intervening between the Feast of the Nativity and the solemn term of Lent, and the carnival season of 1842 was thus to extend over twelve weeks, for six of which, dominion over the vocal and histrionic powers of the songstress was adjudicated to the manager of Rome, and for the other half moiety, the same advantage was ceded to him of Genoa.

One of the engagements that Mad. Novello had upon her hands was to Mr. Macready, who was then conducting Drury Lane theatre upon a principle of truly poetic purity, which has vainly been emulated by subsequent directors of dramatic taste in London. Mr. Serle, the actor and dramatist, and the husband of Mad. Novello's retired sister, was the chief confidant of all the arrangements of the great manager, and it was to his suggestion that the London public owed the opportunity Mr. Macready afforded them of witnessing the lady's talent in a capacity in which she had not yet appeared in her native country. Her *début* on the stage in England was in the summer of 1842, and she chose Pacini's opera of *Saffo* for the display of her ability,—a work, however, which was far better fitted to exercise the refined classic taste of the director of the theatre in the arrangements of the *mise-en-scène*, than to place the artistic talent of the prima donna in an interesting light before the public. Her brother-in-law translated the libretto, and everything that could possibly be accomplished to give good effect to the performance was done; but nothing could render a weak opera of a weak composer an interesting work, and the error of judgment in choosing such a piece for her appearance was not a little injurious to our heroine's first impression on the London playgoers. In the repertory of Drury Lane theatre was Handel's *Acis and Galatea*, the production of which, with Mr. Stanfield's scenery and Mr. T. Cooke's instrumentation, was one of the most remarkable events of Mr. Macready's management—nay, of modern theatrical history. On the withdrawal of *Saffo*, Mad. Novello sang the chief character in this immortal work, and produced an effect in it which was impossible to her in the feeble music of the modern Italian composer.

She sang that year at our provincial music meetings; and then, without a formal farewell of the public, she retired from the field of her constantly fortunate efforts, and became the Countess Gigliucci. The historian may not pry into the incidents of her private life, and there occurs, therefore, a necessary hiatus in the current of our narrative, which cannot be resumed until the period when Mad. Novello returned to the exercise of her profession.

(To be continued.)

Concerts.

MUSICAL SOCIETY OF LONDON.—The fifth and last concert of the season was no less interesting than its predecessors, as will be seen by the subjoined programme:—

PART I.

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| Overture, "Leonora" | Beethoven |
| Aria "Act nur einmal noch in leben" | Mozart |
| Fifth Concerto, violin | Moliique |
| Recit. "E mi lasci così" } | Spohr |
| Aria "Tu m' abbandoni" } | |
| Overture "Les deux Journées" | Cherubini |

PART II.

| | |
|---|-------------|
| Symphony in A minor (Op. 56) | Mendelssohn |
| Recit. "Di ostili tende" } | |
| Aria "Dall' asilo della pace" } | Costa |
| Recit. "Kraft meines heiligen Amtes" } | |
| Aria "Wenn Romeo den Sohn erschlagen" } | Bellini |
| Overture "Der Freyschütz" | Weber |

So magnificent was the execution of the first overture that a very strong demand for its repetition ensued even after Mlle. Meyer

had ascended the platform; but Mr. Mellon declined to accede to the compliment, gratifying as it must have been to himself and the perfectly trained band under his control. Equally praiseworthy was the execution of the other two overtures, both of which were given to perfection. The great treat, however, was Mendelssohn's superb symphony in A minor, best known perhaps as the Scotch symphony, having, it is said, been composed (like the *Isles of Fingal*) while the illustrious master was influenced by reminiscences of his visit to North Britain, and impregnated with the character of the locality. From beginning to end the playing of the orchestra was irreproachable: it was evident that every member was earnestly imbued with the spirit of the composition, and all did their best to render justice to its marvellous beauties. The consequence was one of the finest performances of this picturesque work we have ever heard: and no wonder that the audience were worked up to enthusiasm; so much so was this the case indeed, that there were loud calls for the *scherzo* to be repeated, but Mr. Mellon, deaf to the solicitation, went on with the next movement. Herr Molique met with an "ovation" both on entering and leaving the orchestra, and was frequently applauded during the performance of his very fine concerto, which he played to admiration, and in which the orchestral accompaniments were given with the utmost delicacy and precision. Miss Louisa Pyne's charming voice and facile vocalisation were conspicuous alike in the air of the German and Italian composer—the latter although replete with difficulty not being very effective—no fault of Miss Pyne's, however. Mlle. Meyer's rich *mezzo soprano* told to greater advantage in the air from *Titus* than that from *I Capuleti*, in which the time was somewhat dragged.

NEW PHILHARMONIC CONCERTS.—The fifth performance on Monday brought the series to a termination. The programme included the overtures to *La Clemenza di Tito* and *Preciosa*, Beethoven's symphony in D, No. 2, Mendelssohn's concerto in D minor, and Spohr's dramatic concerto for violin and orchestra. In consequence of both Italian operas giving extra nights, Dr. Wylde was deprived of some of his regular "hands," and forced to look for recruits in all directions. Fortunately, good players in London are not scarce. To the execution of Beethoven's symphony, we have scarcely anything to award but praise, and the liberal applause which followed each movement proved that the audience were thoroughly satisfied. Herr Becker played the dramatic concerto—so great a favourite with Ernst, and introduced by that distinguished violinist on the occasion of his first performance in this country—in masterly style, and the applause at the end was uproarious. The grand concerto of Mendelssohn also was a triumph for Mr. John Barnett, who created a marked sensation. The last movement more particularly displayed the young pianist's execution and taste to equal advantage. The voice music was allotted to Miss Louisa Pyne, Mad. Lemmens Sherrington, and Herr Herrmanns, the new German bass, who made so great a hit the week previously at the Monday Popular Concerts. Herr Herrmanns introduced "Falstaff's song," from Otto Nicolai's *Merry Wives of Windsor*, with the same success as before. He is an unquestionable acquisition to the concert-room. Miss Louisa Pyne sang a grand *scena* from Spohr's *Jessonda*, "Batti, batti," and a romance from Mr. Wallace's *Lurline*. The expressive manner in which she gave the air from *Don Giovanni* received the liveliest sympathy and won a hearty encore. Mad. Lemmens Sherrington gave an air from Weber's *Euryanthe* to perfection, but the audience were more pleased with Adolph Adams' "Ah! vous dirai-je mamma," which was redemanded. The hall was crowded in every part. Dr. Wylde may congratulate himself that the season has been one of the most successful in the annals of the New Philharmonic Society, which merely shows that energy and perseverance in a right cause are capable of surmounting any difficulties.

MRS. ANDERSON'S CONCERT.—The annual concert of Mrs. Anderson, pianist to Her Majesty and instructress to the Princesses Alice, Helena, and Louise, took place on Wednesday afternoon, in Her Majesty's Theatre, which was crowded by a fashionable audience. The programme comprised no less than three hours and a half of vocal and instrumental music, for the most part consisting of excerpts from the popular Italian operas of the

day, and therefore not calling for detailed criticism. Among the singers were Mad. Alboni, Mlle. Titiens, Mad. Borghi-Mamo, Mad. Lotti della Santa, Mlle. Michal, Mlle. Brunetti, Signors Giuglini, Mongini, Belart, Vialetti, Everardi, Gassier, &c.—in short, the whole of Mr. E. T. Smith's company, with the single exception of Signor Ciampi, who had only made his first appearance the night previous. It is scarcely requisite to add, that with such a galaxy of talent—enriched, moreover, by the addition of Miss Louisa Pyne, Mlle. Artot, and Mlle. Parepa—a feast of vocal music was provided, ample enough to satisfy the hungriest *dilettante*. A more brilliant and well varied selection of favourite pieces could hardly have been offered; and, although concerts in the daytime seldom provoke many outward signs of approbation, the repeated applause bestowed on the present occasion showed that either the audience were more impressionable on the programme more enlivening than usual. The solo instrumental department, with the exception of a *fantasia* on the violin by Herr Becker (admirably played, and thoroughly appreciated), was exclusively represented by Mrs. Anderson and her nephew, Mr. W. G. Cusins. Every amateur of the pianoforte was pleased to see Mrs. Anderson once more come forward in a great work which she used formerly to play with such success at the Philharmonic and other concerts of importance. Beethoven's concerto in E flat—not very long since—was frequently associated with the name of this lady, who had studied it with ardour, and mastered it so completely as to grasp, at one and the same time, its technical difficulties and poetical meaning. On Wednesday she confined herself to the first *allegro*, which, probably, she never rendered with greater spirit, taste, and effect; and, to judge by the warm reception it obtained, notwithstanding the length of the programme, no one would have objected to hear the two movements that were omitted. In Mr. Osborne's very ingenious and showy duet for two pianofortes on themes from *L'Étoile du Nord*, with Mr. Cusins as her associate, Mrs. Anderson was equally happy. This was a vigorous and highly effective performance on both hands, well meriting the hearty plaudits it elicited. The concert began at half-past one, and did not terminate till considerably after five; nevertheless, the attractions it presented were so many and so sterling, that the majority of the audience remained to the end.

PROFESSORS' CONCERT UNION.—Mr. Henry Blagrove, the distinguished violinist, has organised a series of concerts of "chamber" music, under the above title, which we suppose implies a sort of joint-stock arrangement between vocalists and classical instrumentalists of repute. The first concert took place on the 1st inst., at the Beethoven Rooms, the programme comprising Mozart's quintet in G minor, Spohr's quartet in B flat, Beethoven's quartet in E flat, songs by Miss Augusta Thomson and Mr. Wilby Cooper, and a violin solo by Mr. H. Blagrove. It was a model programme in respect to form and quantity, and the only objection that could be urged was, that the pianoforte did not figure in any of the concerted pieces. The quartets, &c., for stringed instruments, require the relief afforded by contrast—a fact of which the Monday Popular Concert directors appear to have been all along aware, as they have taken care to secure the services of a first-class pianist for every concert, and to insert a trio for pianoforte, violin, and violoncello, a sonata for pianoforte and violin, or a sonata for pianoforte alone, to brighten up the performances. The executants at Mr. Blagrove's first concert were Messrs. H. and R. Blagrove, Clementi, Colchester, and Daubert. Mr. Sidney Smith accompanied the vocal music.

Mr. W. G. Cusins gave his *matinée musicale* at Willis's Rooms, on the 2nd inst. This gentleman—a zealous pianist, a clever violinist, and an industrious composer—is remarkable for his easy and finished style of playing, and for his leaning towards the higher order of music. He played on this occasion Beethoven's sonata in E flat, No. 3 of Op. 31, joined Mr. Henry Blagrove in Mozart's sonata in A, and M. Paque in Mendelssohn's sonata in B flat. He also played a polonaise by Chopin, and assisted Herr Engel in a duo for harmonium and pianoforte, on airs from *Le Prophète*. Mr. John Thomas contributed a harp solo, *Il Mandolino*, by Parish Alvars, which was much applauded. The vocal music was excellent. Miss Messent introduced a charming song

by the late F. E. Bache, "What wakes me from my slumber;" Miss Lascelles sang a well-written and graceful romance, "Eloisa," by the *beneficiaire*; Mad. Rieder created a sensation by her vocalisation in a *bravura* from Auber's *Actéon*, a duet by Boieldieu, and a *Tyrolienne*, in which she was accompanied by the Orpheus Glee Union. M. Lefort gave a not very interesting song by Adolphe Adam, with harmonium accompaniment, and the Orpheus Glee Union achieved honour both for themselves and Mr. Cusins in two-part-songs, "Daybreak," and "As the sunshine to the flower." Mr. Harold Thomas was accompanist. The rooms were well filled.

MESSRS. RIES'S CONCERTS.—The concert of Messrs. Louis and Adolph Ries, at the Hanover Square Rooms, was a thorough classical entertainment. The concerted instrumental pieces were, Ferdinand Ries's grand Sextuor in C, for piano, two violins, viola, violoncello, and contrabasso, played by Messrs. A. and L. Ries, Diechmann, Webb, Lidel, and Severn; and Spohr's stringed instrument quartet in D minor, Op. 74, in which the first violin was played by Mr. L. Ries. M. Vieuxtemps' *Fantasia appassionata*, for violin, was admirably executed by Mr. L. Ries, whose excellence as a solo performer is not sufficiently known to the public. On the other hand, his brother, by a fine performance of Beethoven's sonata in A, for piano and violoncello (in which he was ably supported by Herr Lidel), and of two solos by Rubinstein and Chopin, showed himself entitled to an honourable place among the pianists of the day. Several vocal pieces, sung by Mlle. Jenny Meyer and Miss Eleanor Wilkinson, afforded an agreeable variety to the concert.

THE LONDON GLEE AND MADRIGAL SOCIETY last week gave their hundredth performance with unabated vigour and success, and their present season will terminate positively this day. Their *répertoire* has consisted of above a hundred different pieces—glees, madrigals, catches, and old ballads—the most favourite of which have been included in the programmes of the recent performances. We looked forward with pleasure to the resumption of this society's pleasant entertainments next season, and hope to find Mr. Oliphant, whose literary illustrations have added so much to the success of the performances, provided with a fresh budget of information.

MR. BRINLEY RICHARDS'S CONCERT, at St. James's Hall on the 8th inst., was of more than average excellence, the selection generally being in good taste, the artists of the highest stamp, and the execution throughout unexceptionable. If a fault could be found, it was with the modesty of the *bénéficiaire*, in not affording his patrons the gratification of a solo. However, Mr. Richards made amends by his admirable performance of the C minor sonata of Beethoven, for piano and violin (Op. 30), the violin being in the able hands of M. Sington, and no less distinguished himself in the duet of Mozart (Op. 53), for two pianofortes, in which he shared the laurels with Miss Arabella Goddard herself, and in Hummel's trio in E flat, the violin and violoncello parts being supported, with their accustomed ability, by MM. Sington and Paque. Moreover, Mr. Richards did honour to his fatherland by producing a new song, "The Harp of Wales," which is sure to become a favourite of the Cymri, who are justly proud of their bards. So admirably was this sung by Mr. Sims Reeves that an encore was inevitable, and the ballad was as warmly applauded the second time as the first. The "Suliote War Song," another effective composition of Mr. Richards, had ample justice rendered it in the perfect singing of Mr. Santley, who, earlier in the evening, contented himself with reappearing and bowing his acknowledgments to the very strong demand for a repetition of Mr. J. W. Davison's song, "Rough Wind that moanest loud" (from the *Vocal Illustrations of Shelley*). Miss Arabella Goddard contributed a *fantasia* of M. Ascher's, on airs from *Dinorah*, evoking great applause by the united grace and brilliancy of the performance. Miss ("Mlle. Euphrosyne") Parepa gave Paer's variations on "La biondina in Gondoletta" (recently introduced at the Monday Popular Concerts), and the "Shadow Song" from *Dinorah*, with remarkable spirit and effect, and was rewarded by the heartiest acclamations. She also joined Mad. Laura Baxter in Pac's *Natturno*, "Puro ciel tranquilla notte" (another Monday Popular Concert discovery); Mad. Baxter, in addition, giving a new song by Mr. Vincent Wallace, "The last Good-bye," written

expressly for her, and accompanied by the composer. Miss Eleonora Wilkinson (a *débutante*?) essayed the *bolero* from Verdi's *Vespi Siciliani*. Miss Messent's rendering of Secker's song, "Oh! happy is the little bird" (violincello *obbligato* by M. Paque), was deservedly applauded, and Mr. Reeves was compelled to repeat the popular "Come into the Garden, Maud." Herr Engel's harmonium solo was also redemand, and we almost wonder that there was not a *bis* for the "Adelaida," so exquisitely sung by Mr. Sims Reeves—the accompaniment of Miss Arabella Goddard being as charming as the singing. The room was well-filled, and the audience thoroughly qualified.

THE MORNING CONCERT OF HERR CARL DEICHMANN, on Thursday, at Willis's Rooms, introduced a new pianist from Berlin, in the person of Herr Sigismund Blumner, who played a prelude by Chopin, and Weber's "Polonaise," with considerable skill. The special pieces were Beethoven's quintet in C major, Op. 29, for string instruments, and Schumann's quintet for piano and strings in E flat, Op. 44. The quintet of Beethoven—executants, Herr Deichmann, Herr L. Ries, Mr. Webb, M. Zerbini, and Herr Hausmann—was extremely well played, if we except the last movement, *presto*, which, though *presto*, was not as clear and distinct as it might have been. Mad. Sington-Dolby was encored in Herr Deichmann's new, graceful and extremely well-written song, with violin *obbligato*, "The Brook," and the English ballad, "The Skipper and his Son;" the latter a very pretty piece of melody. Herr Deichmann's solo displays were an *adagio* and fugue by Bach, and a solo entitled *L'Allegrezza*, of his own composition, both of which were executed with admirable dexterity. The attendance was large.

MILLE. SEDLATZEKS' MATINEE took place at Campden House, Kensington, on Thursday. The programme was remarkable in one respect only, the *artistes* being nearly as numerous as the pieces. Mlle. Sedlatzek's solos were Signor Ardit's "Il Baccio," written for Mlle. Piccolomini, and Mr. Balf's ballad, "I'm not in love, remember." She also sang Mr. Wallace's trio, "Stay, fleeting time," with Mr. G. Perren and Mr. Patey. Among the vocalists were Mad. Catherine Hayes, Miss Poole, Herr Herrmanns, and the Glee and Madrigal Union. Miss Freeth (pianist), Herr Oberthür (harp), Mr. Lazarus (clarinet), and Signor Pezze (violincello), played solos on their respective instruments. Conductors—Mr. J. E. Calcott, Herr A. Ries, and Herr W. Ganz.

MAD. PAEZ gave a *matinée musicale* at the Grosvenor Concert-Room, on Tuesday. This lady, but little known to the London public, has a fine voice and brilliant execution. She sang the cavatina "Ernani, involami," and an air from *Torquato Tasso*, both with great effect. Mad. Paez was assisted by M. Depret, and Herr Herrmanns as vocalist, and M. Rene Douay (violincello) and Master Henri Ketten (pianoforte) as instrumentalists. Master Ketten played Mendelssohn's "Rondo Capriccioso;" "Fantaisie Impromptu," by Chopin; and "Saltarello," by Alkan, with surprising mastery and ease considering his years. He promises indeed to become one of the players of the day. Herr Herrmanns as usual astonished his hearers by the power and volume of his voice. M. Vera and M. Emile Berger were the accompanists.

MISS FANNY CORFIELD, the clever pupil of Professor Sterndale Bennett, gave a concert of classical pianoforte music at 14 Montague Place, Bryanstone Square, on Saturday, the 19th ult., assisted by Mad. Sington-Dolby and M. Redfearn, singers, and M. Sington and M. Paque, instrumentalists. The programme, with one or two exceptions, was strictly classical, and comprised, for the pianoforte pieces, Dussek's sonata in B flat, with violin (*Monday Popular Concert Library*); Mendelssohn's sonata in D, Op. 58, with violincello; Beethoven's sonata solos, Op. 22; and Hadyn's trio in G, with violin and violoncello. Miss Corfield, who last season exhibited such undoubted promise, has much improved, having gained both in strength of finger and neatness of execution. She plays the music of the great masters, too, *con amore*—an important point. Mad. Sington-Dolby sang Mr. Hatton's song, "Day and Night," and Professor Bennett's "Dawn, gentle Flower," both in her most graceful manner; and M. Redfearn was very successful in the aria, "Dalla sua pace," from

Don Giovanni, and "The Garland" of Mendelssohn. This gentleman has a capital tenor voice, and sings like a musician.

ROYAL SOCIETY OF FEMALE MUSICIANS' CONCERT.—The concert at the Hanover Square Rooms in aid of the funds of the Royal Society of Female Musicians was attended by a large audience. The *artistes* were Mlle. Parepa, Mad. Reider, Mad. Sainton, Miss Palmer, Miss Rachel Gray, Miss Eliza Hughes, Miss Emily Gresham, Miss Augusta Thomson, M. Jules Lefort, Mr. Wilby Cooper, Mr. Santley, the London Glee and Madrigal Union, Mr. G. W. Cusins, M. Leopold de Meyer, Herr Engel, Mr. Sydney Pratten, and the London Quintet Union—Professor Sterndale Bennett officiating as conductor. The programme included twenty-two pieces, the most noticeable of which were Hummel's "Quintet in E flat major," admirably played by Mr. W. G. Cusins (pianoforte) and the London Quintet Union (Messrs. Willy, Webb, Pettit, and Reynolds); the "Shadow Song" from *Dinorah*, given with much brilliancy by Mlle. Parepa; the *scena* from John Barnett's *Fair Rosamond*, "Ah me! he comes not!" sung with genuine dramatic expression by Miss Augusta Thomson; Beethoven's "O beauteous daughter of the starry race," most effectively rendered by Mr. Wilby Cooper; and Engel's *Octobre*, so well delivered by M. Jules Lefort, that it was re-demanded; Vincent Wallace's new song, "The Bellringer," sung by Mr. Santley and similarly honoured; a new ballad, by Miss Virginia Gabriel, "The Skipper and his Boy," well suited to Mad. Sainton, who sang it with that exquisite expression which she knows so well how to infuse into pathetic ballads; the prayer from *Lurline*, given with great taste by Miss Hughes, and the trio from Spohr's *Azor and Zemira*, "Semi fuggi l'ombra intorno," excellently interpreted by Mad. Reider, Miss Augusta Thomson, and Miss Palmer. The chief instrumental feature of the concert was M. Leopold de Meyer's execution of a fantasia of his own composition; the astonishing power and brilliancy of this accomplished pianist has on several occasions been remarked, but never was the originality of his style more apparent than last night; he not only delighted but fairly astonished the audience by the delicate play of light and shade—the ease, the piquancy, and the command over the instrument that characterised his performance, and the applause at the conclusion was so vociferous that an encore was the result. Herr Engel also deserves honourable mention for his solo on the harmonium; while the London Glee and Madrigal Union were encored in Elliott's "Come see what pleasures in our plains abound." The concert was most successful, and it is to be hoped that in a pecuniary sense it may benefit a charity which has for its object the relief of those who, after administering for years to the gratification of the public, find themselves from various causes reduced to poverty in their declining days.

MR. F. SCOTSON CLARK, the pianist and harmonium player, gave a concert on Thursday morning at Collard's Pianoforte Rooms, Grosvenor Street, which was attended by a crowded audience. The programme was enriched by Professor Bennett's trio in A major, Op. 26, for piano, violin, and violoncello, played by Mr. Scotson Clark, M. Horace Poussard, and Mr. W. Pettit. Mr. Clark also performed in a grand duo for pianoforte and harmonium, *Sur des Motifs de Robin des Bois*, with Miss A. M. Wyatt—Mr. Clark presiding at the harmonium, and a solo of his own composition on the harmonium, on airs from *Sonnambula*. Among the vocalists we may name Miss Henderson, Miss Palmer, Miss Augusta Thomson, and Miss Eliza Hughes, as having especially distinguished themselves.

A MORNING CONCERT, in aid of the funds of the London Home, Notting Hill, was given at St. James's Hall, on Thursday, and attracted a large assembly. The following *artistes* assisted gratis:—Mad. Catherine Hayes, Miss Parepa, Mad. Leamnes Sherrington, Miss Stabbach, Mad. Sainton-Dolby, Mr. Wilby Cooper, Mr. Santley, and the London Glee and Madrigal Union, vocalists; Miss Arabella Goddard, M. Sainton, and Master Drew Dean, instrumentalists. The first part was conducted by Herr Wilhelm Ganz; the second by Mr. Lindsay Sloper.

ORGAN FOR GODMANCHESTER PARISH CHURCH.—This large and powerful instrument, containing 32 stops distributed over two complete manuals, and an independent pedal organ, was publicly opened on Monday and Tuesday last at the factory of the builders, Messrs. Bryceson and Fincham, Brook Street, Euston Road. Mr. Frederic Archer (late organist of the Royal Panopticon) gave two grand performances. The selection comprised the following overtures,—*A Midsummer Night's Dream*, *La Gazza Ladra*, *Melusine*, *Zampa*, *Oberon*, *William Tell*, *Jubilee*, *Preciosa*, besides the graver works of Bach, Handel, Mozart, Rinck, &c. Mr. Archer's dexterity and manipulation was the subject of general remark amongst the large and musical audience assembled on each occasion. Mr. W. H. Strickland, of St. Mary Magdalene, Munster Street, gave the concluding performance, also of sacred as well as secular music, and received frequent encores. The organ is chiefly remarkable for its rich and powerful *swell*, as well as the evenness and beauty of the numerous solo stops. Amongst the novel appliances introduced is a "Tremulant" acted on by a bar occupying a horizontal position between the swell and the great manuals, which is a great improvement on the ordinary pedal or draw stop, and allows the performer to introduce far more delicate effects by its use.

GODMANCHESTER ORGAN.

| | | | |
|------------------------------|---------|---|----------|
| Compass of Great Organ | cc to g | . | 56 |
| 1 Bourdon and double open | cc to g | . | 56 |
| 2 Full open diapason (metal) | cc to g | . | 56 |
| 3 Gamba, choir (metal) | cc to g | . | 56 |
| 4 Viol di Gamba | c to g | . | 44 |
| 5 Clarinet diapason | cc to g | . | 44 |
| 6 Stopped diapason (bass) | cc to b | . | 12 |
| 7 Principal | cc to g | . | 56 |
| 8 Harmonic Flute | cc to g | . | 56 |
| 9 12th | cc to g | . | 56 |
| 10 15th | cc to g | . | 56 |
| 11 Full mixture | cc to g | . | 3 ranks. |
| 12 Formation | cc to g | . | 2 ranks. |
| 13 Trumpet | cc to g | . | 56 |
| 14 Clarion | cc to g | . | 56 |

SWELL ORGAN, CC TO G.

| | | | |
|----------------------|----------------|---|----------|
| 1 Bourdon | cc to f sharp. | . | 37 |
| 2 Teneroon | g to g | . | 56 |
| 3 Open diapason | cc to g | . | 56 |
| 4 Bell open diapason | c to g | . | 44 |
| 5 Echo dulciana | c to g | . | 44 |
| 6 Stopped bass | cc to b | . | 12 |
| 7 Principal | cc to g | . | 56 |
| 8 15th | cc to g | . | 56 |
| 9 Mixture | cc to g | . | 3 ranks. |
| 10 Horn | cc to g | . | 56 |
| 11 Oboe | cc to g | . | 56 |
| 12 Clarion | cc to g | . | 56 |

PEDAL.

| | | | |
|------------|----------|---|----|
| Wood open | ccc to f | . | 30 |
| Metal open | ccc to f | . | 30 |

COUPLES—Octave Swell

| | | |
|---|----------------|---|
| " | Swell to Great | . |
| " | Swell to Pedal | . |
| " | Great to Pedal | . |

4 Composition to Great.

2 Composition to Swell.

TREMULANT.

CHRIST CHURCH, MARBLEBONE.—There were twenty-three applicants. The Vestry met on Thursday, 31st May, and reduced them to six, viz., three ladies and three gentlemen. The following had the highest number of votes:—Mrs. Arthur Willmore, 33; Miss Lindley, 31; Miss Bloomer, 20; Mr. Swannell, 22; Dr. Hatchens, 19; Mr. George Loder, 18. These had to play at the church on the succeeding Thursday, and go to the ballot on Saturday. The pieces selected to be played were the double choruses, "Fixed in his everlasting seat" (from Handel's *Samson*), the "Old Hundredth Psalm," and a chant and voluntary selected by the candidates. The result of the ballot on Saturday was—for Mrs. Arthur Willmore, 58; Miss Bloomer, 22; Miss Lindley, 12; Mr. George Loder, 9; Mr. Swannell, 1; Dr. Hatchens did not make his appearance at the contest.

Advertisements.

HER MAJESTY'S THEATRE.—This Evening (Saturday, June 16), will be repeated (third time this season) Mozart's chief d'œuvre, *IL DON GIOVANNI*, with the following powerful cast:—Donna Anna, Mlle. TITIENS ; Donna Elvira, Mlle. VANERI ; Zerlina, Mad. BORGHI-MAMO ; Leporello, Signor CIAMPI ; Don Ottavio, Signor GUGLINI ; Masetto, Signor RONCONI ; Il Comendatore, Signor CASTELLI ; and Don Giovanni, Signor EVERARDI. The Minuet will be danced by Mlle. CLAUDINA CUCCHI and Mlle. MORLACCHI. In active preparation and will shortly be produced, with new and extensive scenery, properties, and decorations, Weber's grand romantic opera of *OBERON*. Principal characters by Mlle. TITIENS, Mlle. LEMAIR, Mlle. VANERI, Mlle. BRUNETTI, Mad. ALBONI, Signor BELART, Signor EVERARDI, Signor ALDIGHIERI, Signor CASTELLI, Signor MERCURIALI, and Signor MONGINI. In order to secure places for these grand performances, early application is earnestly recommended to be made at the Box-office of the Theatre, which is open daily from 10 to 6, under the direction of Mr. Nugent. NOTICE.—In consequence of the numerous applications at the Box-office of the Theatre, from the gentry residing in the vicinity of the metropolis, the Lessee and Director has decided upon giving one Grand Morning Performance, which will take place on Wednesday, June 20, when will be performed Meyerbeer's grand Opera of *LES HUGUENOTS*.—Ronaldo, Signor GUGLINI ; Da Coste, Signor SOLDI ; Trevannes, Signor MERCURIALI ; St. Bris, Signor GASSIER ; Nevers, Signor EVERARDI ; De Retz, Signor CASABONI ; Maurevert, Signor FELLAR ; Meru, Signor CASTELLI ; Guardiano, Signor ROMILLI ; Marcello, Signor VALETTI ; Urbano, Mad. BORGHI-MAMO ; Margherita, Mlle. LOUISA MICHAL (her second appearance in this country) ; Dames d'Onore, Mles. NARDI and DEL'ANSE ; Valentine, Mlle. TITIENS. Conductor, Signor ARDITI. The Opera will commence at 2 o'clock. In order to secure places for this grand Morning Performance (positively the only one this season), early application should be made at the Box-office of the Theatre, which is open daily from 10 until 6, and on the nights of performance until the end of the Opera.

HER MAJESTY'S THEATRE.—IL DON GIOVANNI. TITIENS, BORGHI-MAMO, VANERI, CIAMPI, EVERARDI, RONCONI, GUGLINI. This evening (Saturday, June 16), will be repeated Mozart's chief d'œuvre, *IL DON GIOVANNI*, with the following powerful cast:—Donna Anna, Mlle. TITIENS ; Donna Elvira, Mlle. VANERI ; Zerlina, Mad. BORGHI MAMO ; Leporello, Signor CIAMPI ; Don Ottavio, Signor GUGLINI ; Masetto, Signor RONCONI ; Il Comendatore, Signor CASTELLI ; and Don Giovanni, Signor EVERARDI. The Minuet will be danced by Mlle. CLAUDINA CUCCHI and Mlle. MORLACCHI. Conductor—Mr. BENEDICT. The Opera commences at 8 o'clock. Pit tickets, 8s. 6d. ; Gallery Stalls, 5s. ; Gallery, 3s. ; to be had at the Box-office of the Theatre, which is open daily from 10 to 6.

ROYAL ITALIAN OPERA, COVENT GARDEN.— Grand Concert.—Production of *ORFEO*.—On Wednesday, June 27, a GRAND EVENING CONCERT will take place. On this occasion the first part of the Concert will consist of a Miscellaneous Selection. After which will be produced the celebrated lyric work by Gluck, entitled *ORFEO E EURYDICE*, illustrated by costumes, scenery, and decorations. The Subscribers to the Opera for the Saturdays of the season, as well as those for the second alternate weeks, will be presented with the entrée to the above performance. Box Subscribers will receive Boxes, and Stall Subscribers will receive Stalls. On Tuesday next, June 19, will be performed (for the first time this season) Flotow's Opera, *MARTHA*. Principal characters by Mad. PENCIO and Mlle. DIDIER ; Signori GRAZIANI, TAGLIAFICO, ZELGER, and MARIE.

FRENCH PLAYS.—ST. JAMES'S THEATRE.— EVERY EVENING. Mlle. DUVERGER, M. LECLERC, M. PAUL DEVAUX. Orchestra Stalls, 7s. 6d. ; Balcony Stalls, 5s. ; Pit, 2s. ; Gallery, 1s. Private Boxes from £2 2s. Commence at 8. Box Office open from 11 to 5 daily.

Notice.

THE MUSICAL WORLD may be obtained direct from the Office, 28 Holles Street, by quarterly subscription of Five Shillings, payable in advance ; or by order of any Newsagent. ADVERTISEMENTS are received until Three o'clock on Friday Afternoon, and must be paid for when delivered.

TERMS { Three lines (about 30 words) ... 2s. 6d.
Every additional line (10 words) ... 6d.

The Musical World.

LONDON: SATURDAY, JUNE 16, 1860.

M. FERDINAND HILLER has addressed the following letter to the Editor of the *Niederrheinische Musik-Zeitung*, with reference to a subject which must interest all musical readers :—

"In a note to an account of Beethoven's *Fidelio*, in Paris, the question is mooted whence Berlioz hit upon the idea of attributing to Beethoven a joke given at length in the article mentioned. I told it him years ago, and it was communicated to me by a person who certainly did not invent it, namely by old Paer himself. The latter—whom I frequently met during my youth, in Paris, and part of whose character it was to be more than friendly with every one—often spoke to me about his acquaintance, in Vienna, with Beethoven, for whom he

expressed deep admiration. Among other things he informed me that Beethoven went with him one evening to the Theater an der Wien, when his (Paer's) *Leonora* was performed. Beethoven, he said, sat next him, and, after repeatedly exclaiming 'Oh, que c'est beau, que c'est intéressant !' at last observed, 'Il faut que je compose cela.' Paer appeared quite proud of having thus been the cause of the composition of Beethoven's *Fidelio*, and the truth of this story, which I had from his own lips, is beyond a doubt. FERDINAND HILLER."

Every trait which can contribute to an elucidation of Beethoven's character, and to the history of the origin of his works, is welcome. Paer's statement, however, differs materially from the version given by M. Berlioz. According to Paer, Beethoven was ingenuously moved by what he saw and heard, and involuntarily expressing his feeling and inclination to set the same subject to music. Here we find no indication of the *rudesse humoriste*, nor of the "malicious irony" which Berlioz describes: *Votre opéra me plait, j'ai envie de le mettre en musique !*

Friedrich Treitschke *, at that period stage manager and poet of the two court theatres in Vienna, and who, at Beethoven's request, arranged the *libretto* of the opera when it was revised in 1814, has written as follows :—

"It was at the end of 1804, that the Baron von Braun, the new proprietor of the Imperial Privilegites Theater an der Wien, suggested to Ludwig van Beethoven, then in the prime of his youthful powers, that he should compose an opera for that establishment. It was thought, from the oratorio of *Christus am Oelberg (Christ on the Mount of Olives)*, that the composer would produce as great things in dramatic music as he had previously done for purely instrumental music. Besides a money payment, he was offered free lodgings in the theatre. Joseph Sonnleithner undertook to furnish the *libretto*, and selected the French story *L'Amour Conjugal* (by Bouilly), although it had been already set to music by Gaveaux, as well as composed, with Italian words, by Paer, under the title of *Leonora*, both versions being translated into German. Beethoven did not, however, fear his predecessors, but set, heart and soul, about his task, which was nearly concluded about the middle of 1805."

The first performance took place on the 20th November, under unfavourable circumstances. The nobility had quitted the capital, and the inhabitants avoided the theatre, so that the audience, at the first three representations, consisted principally of the French military.

The question now arises: When was Paer's *Leonora* written, and at what period of Paer's residence in Vienna was it performed? In the autumn of 1798, Gaveaux's *Amour Conjugal* was produced for the first time in Paris. At that time Paer was living in Vienna, where Beethoven also had been since 1792. Paer remained in the Austrian capital till 1802, but as early as Easter of that year accepted the post of *Capellmeister* in Dresden, his wife (previously Mlle. Riccardi) being engaged as *prima donna* at the Dresden Italian Opera. From Dresden, in 1806, Paer followed the Emperor Napoleon to Warsaw, and thence, after the peace of Tilsit, to Paris, where he occupied a very honourable position until his death, on the 3rd May, 1839. Paer's *Leonora*, therefore, while he, the composer himself, was in Vienna, can only have been given during the interval between 1799 and 1801 inclusive, or, if not then, in 1803, at the beginning of which year, according to Gerber's *Lexicon*, Paer "again visited Vienna for a short period, and composed a new oratorio for the Witwen Akademie, during Lent (*den Fasten*), 1803."

In the list of Paer's operas from 1799 to 1803, in Gerber, *Leonora* is wanting; 1799, *Camilla* ; 1800, *Griselda, Il Morto vivo* ; 1801, *Achilles, Poche ma Bone, Der Brausekopf, Der lustige Schuster* ; 1802, *L'Intrigo amoroso* —

* In his article on *Fidelio*, in the *Orpheus, Musical Pocket-Book* for 1841 (Aug. Schmidt, Vienna).

his first opera in Dresden; 1803, *Die Wegelagerer Sargino*. According to this, *Leonora* may have been composed in 1802, and produced in Vienna at the beginning of 1803, when Beethoven may have experienced the impression described, have nourished his design till the following year, and then suggested the subject to Sonnleithner for the opera which the Baron von Braun wished to obtain.

THE extra performances at the two Italian Operas continue, and resemble one another. The singers do not seem to enjoy them, the public does not attend them, and we need scarcely add, that the managers, to all appearances, lose money by them. Why then do these representations take place? Last Monday, at the Royal Italian Opera, the *Puritani*, in many respects the most masterly of Bellini's works, was performed to empty boxes—and this at a theatre where the "cast" of the *Puritani* is as good if not better than could be formed in any other in Europe. To frequent an Italian Opera in England a certain amount of musical taste (due allowance being made for the mere fashionableness of a certain kind of amateurism), and a considerable amount of money are required. Accordingly, the operatic *habitués* of London constitute but a limited class; but as this is the class that support Italian Operas, it is to it that the managers of our Italian Opera Houses should appeal. It is easy, no doubt, and, for time may be profitable, for directors to address themselves to persons outside this circle (as on the extra nights of which we complain), but in the long run any such scheme must be attended with failure. The singers and musicians, by a natural law which makes oft-repeated pleasures no pleasures at all, cease to take interest in an occupation which, from delightful, becomes irksome; the subscribers soon remark the *journalier* tone which pervades not only the extra, but also the so-called (and justly entitled) ordinary, performances; and suddenly the director is surprised to find that these extra performances represent to him simply an extra loss. They not only fatigue the artists but weary the public, and, as the number of opera-goers is not increased by them, but rather the contrary, it is somewhat difficult to understand what can prompt managers to persist in giving them.

If questioned on the subject managers would, we believe, reply that an increased number of performances is rendered necessary by their increased expenses, and by the extraordinary number of singers which it is now the fashion at each house to engage. This argument is based, of course, upon the supposition that the amount of money received from the public is in proportion to the number of representations given. We believe any such hypothesis to be false, but it is one that is likely to find, and indeed has found, favour in the eyes of directors. The rival lessees of our two Opera Houses are so determined to ruin one another, that at the beginning of a season each endeavours to cut off the other's supplies by buying up all the singers, from *soprano sfogato* to *basso profondo*, that happen to be in the market. At Her Majesty's Theatre, the parts of "Raoul," the "Duke of Mantua," "Almaviva," and "Edgardo," are played by four different tenors. Mr. E. T. Smith does not absolutely want four tenors, but he does not want either Giuglini, Mongini, Belart or the newly acquired Steger to be engaged by Mr. Gye. Mlle. Lotti again, and several other vocalists who might be mentioned are chiefly of negative service to Her Majesty's

Theatre; singing there only at long intervals, but prevented by their engagements from singing at Covent Garden. Mr. Smith has a number of artists in his company who are of no use to him, except in so far that by retaining their services he has prevented them from being of any use to Mr. Gye; and Mr. Gye pursues much the same method with regard to Mr. Smith. This system of management, however ingenious, is expensive, and has moreover this disadvantage—that unless carried out to the fullest extent it answers no purpose whatever. It is of no avail to retain the services of four tenors if there are four other tenors alive just as good—and to engage eight (supposing eight to represent the maximum of really attractive tenors in the world) is what, even in these days of managerial extravagance, no one has yet dreamed of.

In their efforts to ruin one another we are very much afraid the rival *impresarii* will in the end ruin themselves. On the other hand, if they would pursue an emulative, instead of an envious, line of policy, there is just a chance that both might succeed. We should be glad, for our part, if they would content themselves with engaging small but highly efficient companies, so that, at least, the apparent necessity would be done away with of giving these wearisome extra performances.

PRINCE GALITZIN advertises a "Russian Concert" for the 20th at St. James's Hall, and amateurs of music are asking one another who this Prince Galitzin is, and what this Russian Concert is to be that he proposes to give for the benefit of Garibaldi, and at which the Prince himself is to conduct. Some even go so far as to ask how it is that a Russian nobleman in such a position as Prince Galitzin occupies, ventures to get up an entertainment in honour of a man whom the despotic party in Austria and Russia regard as a rebel and a revolutionist of the worst kind. The late Czar would not precisely have smiled on a Russian prince who had announced a concert for the benefit of Garibaldi; but though the Garibaldi of 1860 is still the Garibaldi of 1848, the Emperor Alexander is not the Emperor Nicholas, nor is the Russia of the present day to be judged of by the Russia of the past reign.

As for the Prince Galitzin, who is to make his appearance on Wednesday at St. James's Hall, he is the son of Prince Nicolas Galitzin, to whom Beethoven dedicated three of his last quartets, and under whom Prince George (he of St. James's Hall) served against us and our *quondam* allies in the Crimean war. Prince George Galitzin has an estate at Tamboff, and has long paid especial attention to the musical education of his peasants. He himself teaches the children to sing, and admits those who have attained a certain proficiency into a choir which he has spent eighteen years in forming, and which includes every range of voice from the highest sopranos to lower basses, by at least half an octave than are met with in this country or in Italy. These picked choristers—of whom, when we heard them four years ago at Moscow there were as many as eighty, of all sizes and ages—are excellent musicians, and read any part music at sight. That they have a good knowledge of harmony may be inferred from the fact, that they will sing any chord of four notes in any key on the chord being named, and without hearing it struck. This was shown at the time of the coronation of the Emperor Alexander, in Prince Galitzin's house at Moscow, where the Tamboff choir sung various sacred compositions by Mozart, Bortmansky, &c., and afterwards underwent a sort of examina-

tion in the presence of Oulibicheff, Josse, the *chef d'orchestre* of the Théâtre Français, Durand, the organist of the Panthéon, Lablache, Tagliafico, and a number of other musicians and amateurs. A variety of chords were named, all of which were satisfactorily given by the singers. The service of the Russian Church is sung without accompaniment, and Prince Galitzin's singers, who are, above all, singers of sacred music, are in the habit of performing without the aid of any instrument. Several times at the conclusion of a long piece the Prince verified the final chord at the piano, when it appeared that, contrary to all precedent, the voices had not fallen even the eighth part of a note.

Another remarkable thing in the performance of these Tamboff singers, is the manner in which, in certain compositions, they do, or rather do not, take their breath. Thus, they will chant the creed or the Lord's prayer from beginning to end without stopping to breathe even for an instant. Such at least is the effect upon the audience; but as the Galitzin choristers live, like the rest of us, by inhalation, we imagine the Prince must have arranged some system by which they take their breath in sections, say ten at a time, so that out of the eighty, seventy only are continually singing.

The advertisements do not set forth explicitly that Prince Galitzin has brought his choristers with him to London; but we know that it was his intention to do so, and if he has left them behind, all we can say is, that he had better telegraph for them to Tamboff without delay.

—
M. LEOPOLD DE MEYER's pianoforte-playing seems to be universally appreciated. Such a result is by no means surprising, inasmuch as he comes forward with ingenuous frankness, and says "*Je suis VIRTUOSE—et voilà tout.*" To be a *virtuose* of the first water, however, is no such easy matter, and M. de Meyer is doubtless aware that the way of the *virtuose*-proper, and the way of the "classic"-performer (so termed), who gives undivided attention to the old masters, differ entirely. Like two parallel lines they can never meet; or at the best—supposing an idiosyncratic sympathy on the part of the *virtuose* towards the "classic" style, or on the part of the "classic" towards the brilliant mechanical feats of the *virtuose*—they may be compared to the asymptotes of the hyperbola, which, though continually approaching each other, can never by any possibility come into actual contact. A critic in *The Times* (apparently a new hand), writing of M. de Meyer's performance at Mad. Anichini's recent concert, would seem to entertain this opinion, to judge by the tenor of some of his observations:—

"Among the instrumental pieces was a grand *fantasia*, for pianoforte alone, composed and performed by Herr Leopold de Meyer, pianist to the Emperor of Austria, and in his particular walk, the most extraordinary 'manipulator' now before the public. This gentleman combines a force and vigour of hand, which few have equalled, with a delicate lightness of touch and liquid softness of tone that have never been surpassed. He brings these opposite qualities into play with marvellous address, blending or alternating them as the humour seized him, and with such consistency that, while the ear is always satisfied, the taste is never offended. M. de Meyer's *fantasia*-playing, moreover, —like his music—is quite as original as it is astonishing. He has a vein exclusively his own, and is indebted to no other source than that of his invention, whether for ideas or for the method of handling them. Making no pretence to be an exponent of what is conventionally termed the 'classical' school, he does not provoke criticism by an imperfect conception and execution of acknowledged masterpieces. He moves

within the sphere most congenial to his artistic nature, and he does wisely, for in that sphere he stands aloof from competition. It is not intended by this to insinuate that M. de Meyer would fail if he ventured on higher and more intellectual ground; but at the same time, as sincere appreciators of his really exceptional talent, we should counsel him to leave the 'great masters' (and especially the "old masters") to themselves; for, in order to ride comfortably over their domain, he would have to invent a new and peculiar bridle to restrain his Pegasus within bounds."

The *Morning Post*, without theorising, expresses itself with unreserved enthusiasm about the playing of M. de Meyer at the concert for the benefit of the Royal Society of Female Musicians:—

"Of the instrumental performances, unexceptionably excellent as they all were, Herr Leopold de Meyer's *Fantaisie Originale*, composed by himself, unquestionably produced the greatest effect. His 'exécution foudroyante'—to use the words of an eminent French critic—seemed to electrify the audience, who listened with evident astonishment to the prodigious *tours de force* of the Briarean pianist; and at the termination of his performance gave vent to their delight in a perfect storm of applause, which could only be quelled by a repetition of the entire piece."

We could quote further, but have copied enough to show that when a really clever artist, be he foreigner or be he native, prefers to do no more than he *can do to perfection*, he may rely upon unanimous acceptance.



THERE has just been founded in Russia an institution which does honour to that country. The *Gazette du Nord* published in its last number but one, an account of the situation of the Fund for the Relief of Literary Men and Savants in Russia. This society, established only a few months by the *élite* of Russian authors, and by the directors of the principal papers and reviews, is not, the *Gazette du Nord* says, a mutual benefit society. To share in its advantages, it is sufficient for any one to be a literary or scientific man, to be presented by a member, or merely to write to the Committee. Widows and orphans also have a right to assistance. A great degree of eagerness, exceedingly honourable to the national character, has been manifested among all classes to aid the Society in carrying out its proposed aim. The Emperor and his family have been pleased to put their names down for an annual subscription of 1,300 silver roubles, 240*l.* The most celebrated literary men have engaged to give a certain per-centa-ge on the produce of their works; several artists have done the same; and the directors of the principal reviews have resolved to pay the Society a fixed royalty on every sub-scription to their publications. Some well-known publishers have entered into a similar agreement for the works they may bring out; and many private individuals, connected neither with literature, science, nor art, have liberally contributed to show their wish for the diffusion of know-ledge, as well as their respect for those who devote them-selves to it. The Society has already been enabled to grant annual pensions to the amount of 2,160 silver roubles, 365*l.*, and to distribute in the form of temporary aid, 1,300 silver roubles, 208*l.* The capital, which, on the 2nd (14th) February, was only 8,536 silver roubles, 1,365*l.*, at present amounts to 18,236 silver roubles, 2,918*l.* The number of members is 407. M. Sasonoff announces that the *Gazette du Nord* has opened, in favour of the Literary Fund, a subscription list, and invites not only his compatriots in Paris, but every one interested in the cause of liberty of thought, to contribute to it.



THE THEATRES.

JUST at this present time the non-lyrical theatres do not afford much matter of discourse, nor are we aware that any important novelty is forthcoming. Bills wear a stereotyped look, as if managers had resolved to depend on the same resources for a long time.

The immobility of the Olympic programme rests, we believe, on solid success. Mr. F. Robson's Uncle Zachary is stamped as one of his very best semi-serious parts, ranking with Daddy Hardacre and Samson Burr in the *Porter's Knot*; and the farce called *B.B.* chiming in with the prize-fighting mania, caused by the arrival of Heenan, has continued efficient as a provocative of mirth, though the feeling to which it immediately appealed no longer animates the public. Whenever Robson makes a "hit" in a new part, the prosperity of the Olympic is certain for weeks; of that fact there can be no question. The other members of the company, particularly Mr. Addison, have had an opportunity of distinguishing themselves in the new version of *La Belle Mère*, which, under the title of *Dearest Mamma*, has been played with great success.

Thanks to the pre-eminence of Mr. and Mrs. Wigan in their own natural style of acting, and to the broad humour of Mr. Toole, the drama, *It's an ill Wind that blows nobody Good*, though scarcely substantial enough for the Adelphi Theatre, has kept its place for several weeks, and will not be removed till the end of Mr. and Mrs. Wigan's engagement. Mr. Falconer's comedy, *The Family Secret*, assailed with more or less vehemence by nearly all the critics, gives equal signs of vitality at the Haymarket, and promises to remain there as long as Miss Amy Sedgwick. For practical purposes in the theatrical world, what are all the rules of art, all the laws of taste, compared to that stage-tact, by virtue of which a number of established favourites are placed effectively before the public. Mr. Falconer has written a very indifferent play, but he has allowed his audience to look at a great many persons, who are constant objects of delight, and he can laugh at his censors, sound as their doctrines may be.

A successful burlesque at the Strand is certain of longevity, and though we are now forgetting Whitsuntide, Mr. F. Talfourd's Easter-piece, *The Miller and his Men*, still flourishes in the bills. There is a large class of Londoners that never grows weary of burlesque, and this finds its particular source of recreation at the Strand Theatre, where all is done to give effect to the most grotesque kind of humour.

The symbol of immobility at the Princess's is Mr. Phelps, who fills up the recess produced by the closing of his own theatre, with a course of legitimate performances before a West-end audience. He is steadily and creditably working his way through all his leading parts, and some weeks will probably elapse before his agreeable task is finished. Messengers from the East inform us that Mr. James Anderson is labouring with similar zeal for the same cause at the National Standard.

The French plays at the St. James's Theatre, under the management of M. Talexy, deserve much more extensive patronage than they apparently receive. M. Octave Feuillet's last new comedy, *La Tentation*, is a heavy work to produce, with a long list of *dramatis personæ*, and we do not know where we should find a play of such magnitude, acted with such general efficiency as by the company of which M. Brindeau and Mlle. Duverger were chiefs. Then, for a light piece of the conversational kind, nothing

can be more charming than the *Cheveu Blanc*, as acted by Mlle. Duverger and M. Paul Devaux. Since the days of Mr. Mitchell there has not been an attempt made for the establishment of French drama in London, that can in any way compare with the enterprise of M. Talexy.

HER MAJESTY'S THEATRE.

ON Saturday the *Huguenots* was repeated.

On Monday—an extra night—*Semiramide* was the opera.

The *Barbiere*, on Tuesday, introduced Signor Ciampi, the long-announced buffo, in the character of Doctor Bartolo. The attractions of the opera and new singer were further enhanced by the last act of *Rigoletto* for Mlle. Brunetti, Madame Lemaire, Signors Mongini, Sebastiano Ronconi and Vialetti, and the new ballet *Adelina*, and drew one of the most crowded audiences of the season. Signor Ciampi made an immense "hit," one of the most legitimate, in fact, ever remembered at Her Majesty's Theatre. The place left void by the death of Lablache seems likely to be filled up. This is saying a great deal when it is considered that Signor Ciampi is only 21 years of age. But his powers are rare indeed. He has a capital full-toned voice, sings like a thorough artist, possesses the finest musical instincts; and, as an actor, is natural, versatile, and entirely original. The first decided sensation he produced was in the air which Bartolo sings to Rosina, after discovering she has purloined his paper to write a letter. This was rendered with such true comic spirit and unction, and so admirably vocalised—not a note being slurred, nor a point missed, as to create quite a *furore*. The artist from this moment was scrutinised with eager eyes from all parts of the house; he did not quail, however, under the examination, but went on improving his position, satisfying the entire audience at the end that a genuine artist stood before them—one destined to take his station in the highest rank. We shall soon have an opportunity of speaking more definitively of Signor Ciampi, who will shortly appear in *Don Pasquale*, the *Matrimonio Segreto*, and *Cenerentola*.

On Thursday, the *Huguenots* was repeated.

ROYAL ITALIAN OPERA.

A VERY admirable performance took place on Monday night of Bellini's *Puritani*, the melodies of which, always fresh, exquisite, and expressive, have rendered, and will continue to render it, one of the most popular operas, not only with the crowd, who are only able to feel its sensuous beauty, but with those sufficiently well informed to appreciate the qualities which constitute it the artistic masterpiece of the composer. Had Bellini lived to go on writing, his *Puritani* may be accepted as a guarantee that he would have progressed in the right direction.

Much was said last season in praise of Mad. Penco's "Elvira," but not a word beyond its genuine deserts, as a remarkably earnest, intelligent, and refined impersonation. An objection might be raised, that, in the great scene of the second act, where the unhappy Elvira is distracted and demented by the supposed infidelity of her lover, a laudable anxiety to give all the necessary pathos, leads her into an abuse of the occasionally effective *vibrato*.

But for this her "Qui la voce," like "Son vergin vezzosa," and all the rest, in short, would have been perfect.

The music of Giorgio is too low for Signor Ronconi, who, however, sings it artistically, and acts the part of the old Puritan with graphic truthfulness. Signor Graziani's fine voice is heard to great advantage in the music of Riccardo, although it is sometimes too deep for his register. The first movement of the *cavatina*, "Ah non sempre," is better suited to him than the *cabaletta*, which demands more even and fluent execution. The Arturo of Signor Gardoni is one of his best performances. The amorous and yet heroic Cavalier is well impersonated by this gentleman, whose singing is invariably careful and finished. In the last scene Signor Gardoni rises with the situation. The small part of Henrietta was extremely well sustained by Madame Tagliafico. The band and chorus were faultless, and the performance thoroughly enjoyed by the audience. The house was but moderately well attended.

On Tuesday *Dinorah* was given, when Her Majesty attended, and at the end of the opera inspected the show of flowers in the new Floral Hall. The exhibition elicited unqualified admiration from Her Majesty, the Prince Consort, and a numerous *suite*.

On Thursday, *Fra Diavolo* was given for the last time this season.

WORDS FOR MUSIC.*

HAPPY swallow! heaven's darling,
Blest above all birds that fly!
Blackbird, linnet, finch, or starling
Winter's blast must brave or die;
But the swallow
Still doth follow
Balmy summer through the sky.

What, though still for ever roving,
Parting never brings a sigh,
Tender friends and mate so loving
Wander with thee through the sky;
Where the beaming
Sun is gleaming
There thy home and country lie.

I, alas! who, like the swallow,
Journey brighter days to find,
Still a fleeting phantom follow,
Leaving friends and love behind.]
Skies may lower,
Sleets may shower;
Summer is where hearts are kind.

C. L. K.

TO MARIETTA ALBONI.

SONG has two spells—the one a heav'ly birth,
That carries with its strong and upward flight,
As with an eagle's clutch and wing of might,
The panting spirit far beyond the earth;—
It sweeps the skies, and belts the star-paved girth
Of that broad road, where travel day and night
Sublime and unapproachable delight,
Measureless sadness, or Titanic mirth.
The other lowlier, yet not less divine—
A child of love and laughter, smile and tear,
Softly or sadly fans the soul to sleep;
A rapture not so boundless, though more deep;
A joy less mighty, yet a bliss more dear;—
And that, sweet voice, the song whose spell is thine.

* These words are copyright.

M. ADOLPH HENSELT, the well-known pianist and composer, has received, in his capacity as Inspector-General of the Musical Establishments of St. Petersburg, the Cross of Knight of the Order of St. Wladimir. It is the first time that this decoration, which the Emperor confers in person, and which is generally given to persons of high rank, has been bestowed on an artist.

HISTRIONIC POPULATION OF EUROPE.—According to statistical returns, there are now in Europe 18,140 actors, 21,609 actresses, and 1,733 theatrical managers. The number of persons connected in various ways with dramatic establishments amounts altogether to 82,216.

HERR KOPPITZ, a performer on the flute, of continental reputation, has just arrived in London. He has not yet appeared in public, but is, we understand, to play at the Philharmonic Society's concert, on the 2nd July—the last of the season. Having had an opportunity of hearing him, we may assure our musical readers—those especially who are amateurs of the flute—that his performance is calculated to give them an extraordinary treat. He not only plays with a brilliancy of tone and execution which we have never heard equalled, but possesses the singular facility of producing sequences of double notes, forming regular harmony in two parts—a thing hitherto considered impossible on that instrument.—*Illustrated London News.*

LAST HOURS OF ALBERT SMITH.

UNTIL nine years of age Albert Smith was so delicate and of so fragile an appearance, that he was nicknamed by a friend "Little China." After this time, however, he became strong and so healthy, that, to use a common expression—probably more true in his case than in many others to whom it has been applied—he knew not what a day's illness was until December last.

On the 22nd of December, 1859, after giving his entertainment as usual at the Egyptian Hall, he returned home, and occupied himself till one o'clock in the morning by hanging pictures in a new room. He retired to rest without a complaint of any kind. Early in the morning of the 23rd he had a convulsive seizure while asleep, and from this he passed into a state of profound coma, with stertorous breathing; rousing from this coma after nearly an hour's interval, he became violently excited in manner, but was unable to speak. The period of excitement lasted for twenty minutes, and was followed by another fit, this by coma, and again by violent excitement. He was bled freely by his medical attendant, Dr. Ree, the back of the neck was blistered, and sinapisms applied to the feet and legs; but the severity of the convulsions, coma, and excitement continued until two o'clock P.M., the patient passing through a series of them, about eight in the hour. After taking Indian hemp the convulsions ceased, the excitement diminished, but, with the exception of two or three words, the power of articulation was lost. There was no paralysis of either face or limbs; there was no albuminuria. Sleep followed in the evening, and about midday on the 24th the faculty of speech returned, and from this time there was rapid amendment. Within a few days his repeated expression was, "I never felt better in my life; I am only surprised I have not lost strength."

On Friday, the 11th of May, Mr. Smith was exposed to wet, and suffered in the evening from "cold." On the 12th he was again more severely exposed, getting "wet through," and did not change his clothes for three hours, and on the evening of this day he coughed much, and felt weak. On the Sunday he rested; but on Monday resumed his duties at the hall. He felt weak, wheezed in his breathing, could scarcely lie down at night, lost all appetite, but continued his avocations daily and nightly until Saturday afternoon, May 19th, and until that time had no medical advice. On Saturday he was seen by Dr. Ree, who found generally diffused bronchitis, with dulness on percussion at the base of the right lung posteriorly, and fine crepitation in the same locality. The pulse was laboured, not more than eighty-six per minute. The obstruction to the respiration was great. The expectoration, very little of which was raised, was sanguinolent; the face pallid; the tongue extremely foul, and breath very offensive. Cupping-glasses were very freely applied to the back of the chest, and blisters were raised by strong acetum cantharidis; at the same time a mixture of squills, nitric ether, and ammonia was given every four or five hours.

Delirium supervened on the night of Saturday, but on Sunday there was slight relief to the respiration. The stomach now rejected everything, and continued to do so until Monday, the 21st. On this day the patient resolved to get up and attempt his performance at the Egyptian

Hall, and in the afternoon dressed himself for this purpose. He was persuaded to relinquish the idea, and was seen in consultation by Dr. Reynolds and Dr. Ree. The vomiting had now ceased, after taking a dose of a mixture containing a small quantity of dilute hydrocyanic acid. The bronchitis was general throughout the whole of the thorax, on either side, and both above and below. There was fine mucous and subcrepitant rhoncus. Expiration was extremely prolonged. In the left subclavicular region, where there was slight pain, friction sound was audible. The base of the right lung was dull on percussion, and, except when a strong effort at respiration was made, was silent, no air appearing to find entrance. The pulse was laboured, and only eighty per minute; the surface cool; the face pallid; the tongue very foul; and the bowels confined. There had been no sleep for several nights. Complained of prostration. From several causes, no examination of the urine could be obtained. The chest was enveloped in spongio-piline, wrung out of hot water; and at night, calomel, colocynth, and opium were given: beef-tea, sherry, and Seltzer water were taken freely and *ad libitum*.

Tuesday, May 22nd, nine A.M.—Some sleep in the night, but much wandering; condition of the chest much the same as at last report, but air appears to enter rather more freely; complains of great prostration, but says his breathing is easier; the pulse is slow and laborious; the surface dusky; no headache; no pain. Ammonia and decoction of bark, with tincture of squills, were ordered to be taken every four hours; and brandy, beef-tea, and wine with beaten eggs, were given and taken freely.

In the afternoon at six o'clock he was seen by Dr. Burrows, Dr. Reynolds, and Dr. Ree. By this time the bowels had acted very freely; the chest condition was the same as in the morning, but there was less feeling of prostration, and the aspect was somewhat improved. Another blister was ordered to the right side, the mixture was to be continued, and calomel and opium to be given every six hours.

At eleven P.M., he was again seen by Dr. Ree, when he was about the same, and, in answer to a question, said, "I feel no pain whatever, and nothing else but extreme weakness." He was ordered to continue the use of the medicine, the stimulants, and nourishment.

At five o'clock on the following morning Dr. Ree was summoned in great haste, and found the patient much prostrated, bordering on collapse. Hot water bottles had been applied to the feet and legs, and brandy with eggs and strong coffee were freely administered, under the influence of which the pulse got up, the surface became warm, and he was able to answer several questions. At this time (half-past seven), although it was painfully evident the poor invalid could not last long, there was no sign of rapid dissolution, and Dr. Ree left, under a promise to return in an hour; but within that time an urgent message called him again to the house, too late, however, to see his patient alive: he had just breathed his last.—*The Lancet*, June 2.

Provincial.

CAMBRIDGE.—The festival held on last Tuesday in the chapel of King's College, in aid of a fund for providing for the wants of widows and orphans of members of cathedral and collegiate choirs, was a complete success. The committee who worked so hard may congratulate themselves that no untoward occurrence marred the effect of their labours. From first to last there was no "hitch;" and the most eager promoter of the scheme could not, if he had had the power of selection, have provided a day more brilliant and enjoyable. It was bright, warm, and dry: and the eye was continually refreshed by that luxury of green which Cambridge boasts in early summer.

One saw on Monday that something was "looming in the future" by the arrival of strangers, who were promenading the streets and the college grounds all the evening; and on Tuesday morning the early trains brought so many reinforcements that the question forced itself upon notice—how are they all to be seated? The arrangement was, that the doors should be opened at eleven: but it is not written in the history of festivals that people wait patiently until the appointed time. Before ten, streams began to converge towards the centre of attraction, the holders of blue tickets making their way to the great gates of the college and the south door of the chapel, the entrance appointed for the nave; and the holders of red and pink tickets getting into the grounds by the gate near Clare College, and into the choir by the north door of the chapel.

The early comers had to wait an hour or more at the doors before they could get in. The doors were opened at 11.

It takes a long time to fill King's College Chapel as it was filled on Tuesday, through two small doors. On and on flowed the stream into the nave and the unreserved part of the choir. Speaking of the latter, one might have thought that every seat was filled long before there was the least break in the constant flow. "The cry was still, they come," even after the avenues had got choked up by crowds apparently looking in vain for a resting-place. Somehow or other, people got gradually shaken down into their places. Fresh forms were brought in, although we supposed every available form in Cambridge had already been seized, and the number of persons left without a seat was materially reduced. Meanwhile, by twelve o'clock, chaos was reduced to order, and the entire area presented a dense mass of living beings. The whole space could not be taken in by the eye from any part of the floor of the chapel: those in the choir could see only the choir, and those in the nave could see only the nave; but in this limited way, the sight was one not soon to be forgotten.

It was a few minutes past twelve when morning prayer began. The service was intoned by Mr. Beard, and the Provost read the lessons. The order of the service was as follows:—

MORNING PRAYER.

| | |
|--------------------------------|-----------|
| Preces, Responses, &c. | Tallis. |
| Venite | Humphrey. |
| Psalm | Pratt. |
| Service in F | Travers. |
| Anthem, "O sing unto the Lord" | Purcell. |

ANTHEMS.

| | |
|--------------------------|----------------|
| 1 Hallelujah | Beethoven. |
| 2 Lord, who shall dwell? | Prof. Bennett. |
| 3 I beheld, and lo! | Blow. |
| 4 Praise the Lord | Goss. |
| 5 Blessed be the God | S. S. Wesley. |
| 6 Hosanna to the Son | O. Gibbons. |
| 7 O be joyful | G. J. Elvey. |
| 8 Praise the Lord | Croft. |
| 9 Hallelujah | Handel. |

The effect of sacred compositions rendered by a large number of trained human voices, aided by the tones of such an organ as the one in

"That tall pile,
Whose ancient pillars rear their marble heads,
To bear aloft its arch'd and pond'rous roof,
By its own weight made steadfast and immovable,"

is not unknown to many; and if it were, we can frame no language which would convey a proper idea of it. Perhaps the best performed anthems were Professor Sterndale Bennett's "Lord, who shall dwell in thy tabernacle?" and Dr. Elvey's, "O be joyful in God." But the gem was Handel's "Hallelujah" chorus, which one can never hear without emotion.

Professor Bennett directed the performance throughout, except that Dr. Elvey, of Windsor, conducted his own anthem. Mr. Amps, organist of King's College, played the organ, assisted by Mr. Hopkins, organist of Trinity College, and Mr. Garrett, organist of St. John's College. Members of the following choirs took part in the performance: St. Paul's, Westminster Abbey, Temple, Windsor (St. George's Chapel), Norwich, Peterborough, Lincoln, Ely, and the College chapels of Cambridge. The number of voices was 125. The number of persons accommodated in the choir, exclusive of Fellows and attendants, was 1,374; and in the nave 1,940; making a total of 3,314. The sum collected at the doors was 266L. Os. 6d., of which 77L. was in gold. This is an increase of about 34L. over the sum collected at the festival six years ago. After the proceedings in the chapel had terminated, the members of the various choirs were entertained in a sumptuous manner in the hall, at the expense of the college. Provision was made for 150. The Vice-Provost presided, and the Provost joined the party before they broke up. Professor Bennett and several members of the university were also present. Few things even in the chapel produced a finer effect than the "Non nobis, Domine," at this entertainment. To conclude, 80 policemen and attendants were entertained in the hall, after the choirs.—*Cambridge Chronicle*, May 26, 1860.

DUBLIN.—(*From a correspondent.*)—The last monthly dinner of the Ancient Concerts took place on Tuesday, the 15th of May, being the third Tuesday in the month. On this occasion the members who were present had the privilege of introducing one lady each as a guest. About ninety ladies and gentlemen sat down to dinner in the Society's banqueting room at 7 o'clock. President, Hon. Judge Berwick; Vice-Presidents, Alderman Kinahan, William A. Eschan, Esq., *locum tenens* for Rev. William O'Neill unavoidably absent. Dinner was most sumptuously served by the Society's house steward, Mr. John Ferguson. After dinner the grace, *Non nobis Domine*, was finely sung by the musical members present. After the usual loyal toasts were drank and appropriate music sung, the president proposed the toast, "Prosperity to the Musical Societies of Dublin," especially coupling with the toast the name of the distinguished founder of the Ancient Concert Society (1834), Mr. Joseph Robinson, which toast was received with the utmost enthusiasm. Mr. Robinson, in returning thanks, said he felt just pride in his position as conductor of a Society which had done so much to elevate the taste for the highest order of music, and had just closed a most successful season by the production, at its last concert, of so stupendous a work as Beethoven's grand mass in C, also two Psalms of Mendelssohn's, the 42nd and 55th, the latter of which was scored for full orchestra by the great composer himself expressly for performance by the Ancient Concerts. The next toast was the health of one of the Societies' guests on that occasion, Mr. William Chappell, a gentleman whose laborious researches into the history of the ancient melodies of his native country had earned for him a well-deserved and lasting reputation, and whose book upon this most interesting subject (which has been lately published), has been a most valuable addition to the works of standard merit in English literature. Mr. Chappell returned thanks in a very interesting speech. The ladies retired to the withdrawing room for tea and coffee, after which a large selection from the *Macbeth* music by Locke concluded the harmony of the evening. The following are some of the glees sung at the dinner table:—"Raise the song," Sir John Stevenson;—"The clouds of night," T. Cooke;—"Oh, Nanny, wilt thou gang with me;"—"Ah, tell me not," Mendelssohn (*Orpheus*).

Letters to the Editor.

Arley Green, Northwich, June 11, 1860.

SIR,—I enclose you a choice advertisement for an organist that appeared in the *London Guardian* last week. I think it is worth notice with a few remarks in the *Musical World*.

Yours truly,

WILLIAM F. CROSSLEY.

THE VICAR of a small rural parish will be glad to hear of a LAD who is fond of music, and can play a pedal organ. Should the lad be anxious to become a Gardener by profession, the squire of the parish would allow him to learn under his experienced head gardener, and give him wages accordingly. A lodging would also be found for him. These advantages, and a small salary as Organist, would be his remuneration at present. Apply to Rev. G. R. M., Ilam Vicarage, Ashbourne, Derbyshire.

THE ORPHEONISTES IN ENGLAND.—About a year ago the streets of Paris, especially in the neighbourhood of the Champs Elysées, were unusually animated for three or four days. Numerous bands of men were seen marching in procession, bearing banners of strange device, and wearing in some cases coloured scarfs across the body, in others rosettes at the buttonhole, evidently badges of special significance. These strangers were all members of the amateur musical association called the Orphéon, and had come to Paris from every department of France to assist at a series of vocal performances at the Palais de l'Industrie, in the Champs Elysées. Three thousand vocalists were engaged, and for some time their performances formed the topic of

conversation in the musical circles of the French capital. The Orphéonistes became the heroes of the day. The Emperor and Empress attended their concerts; every facility was afforded them by the authorities, in order that their visit to Paris might be agreeable. The Grand Opera was thrown open to them for one evening, dinners were given in their honour, and they must have departed as gratified with the reception accorded to them as the Parisians were with their very interesting performances. Our readers will be glad to hear that the Orphéonistes have made arrangements to visit London in the course of the present month, and will appear at the Crystal Palace on the 25th, 26th, and 28th instant, under the leadership of M. Eugène Delaporte, their conductor, by whom the Orphéon Association was established. We need only mention this fact to ensure for them a reception quite as warm and as sympathetic as they experienced in Paris. They are all amateurs, and for the most part belong to the industrial classes. The association numbers 30,000 members, and has its branches in almost every town of France. It is, therefore, far larger than any similar society in Europe, and its 3,000 representatives about to visit England may well claim attention. We learn that the Sacred Harmonic Society and Mr. Leslie's choir intend publicly entertaining them, and the example will doubtless be followed by other musical bodies. The 3,000 Frenchmen do not come, it will be remembered, from the capital, but from the provinces of France, and the majority have never set foot in this country. They are, therefore, strangers in every respect, and cannot fail, if hospitably welcomed, to carry back into the heart of their native land an impression of England that may promote good feeling between the two nations. The arrangements of the directors of the Crystal Palace for the reception of the Orphéonistes and their conveyance by the various lines of communication between London and Paris are now nearly complete, and one of the largest steamers of the Peninsular and Oriental Steam Company has been placed at the service of those who come from Bordeaux, Toulouse, and other parts of the south and west of France. The entire body, it is anticipated, will reach London by Sunday, the 24th instant; a rehearsal will take place the following morning, and in the afternoon the first performance takes place. The Handel orchestra will be decorated with French flags and appropriate emblems, and the tricolour will wave from lofty staffs in front of the Palace and grounds. The Corporation of London have assigned the two large unoccupied hotels, temporarily furnished, in the Islington cattle-market, for the accommodation of such as are not otherwise provided for. The Emperor of France has, moreover, given permission to the band of the Guides to accompany the Orphéonistes to England.

WHAT IS BUFFO SINGING? May a learned man be a buffo? Does this branch of the entertaining art consist of a gentleman burying his ears underneath the turned-up collar of his Chesterfield; of dressing his head with cambric; of making wry faces; of *outre* gyrations; of running from side to side of a platform, all the while talking nonsense, and roaring rank heresies? Is that buffo? is the man who does so a buffo; or, rather, is this buffo singing? We heard a sensible looking person the other night in the Theatre squeal like a cat—and then like a monkey, convert his body into something like a half-pump—to be seen sometimes in a burgh where there are no teetotalers—draw up his arms and droop his hands like paws; and the audience roared at the "comic singer." This gentleman, however, we now recollect, was not a "buffo"—at least he did not pass as such:—but we have a right to know whether monkeys, cats, bears, *et hoc genus omne*, may also be personated by a professional of the buffo class, after, say, "Woman, lovely woman, oh?" Were we spared on Saturday evening a miniature menagerie because "buffos" are "buffos," and take up their attention solely with the lower and more vulgar absurdities above intoleration? It, seriously, would be a gain did we know how much we are indebted to the good sense of Mr. Fraser, who really is a capital "buffo," (if, that is to say, we are not in error as to what a "buffo" really is) in keeping us a good many removes from the cat and the monkey!—*Ancient Leaf.*

Advertisements.

THE SKIPPER and HIS BOY.—Miss Dolby's new Song, composed by VIRGINIA GABRIEL. Price 3s. The *Athenaeum* says: "Miss Dolby has got hold of another ballad which promises to rival 'The Three Fishers' in popularity."

Boosey & Sons, Holles Street.

LES NOCES DE JEANNETTE. By VICTOR MASSE. The music of this popular Operetta will be ready in a few days. Copyright of Boosey & Sons, Holles Street.

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ON MONDAY EVENING, JUNE 18, 1860 — TWENTY-FIFTH CONCERT OF THE SEASON.

BEETHOVEN NIGHT.

PART I.

| | |
|---|-----------|
| Quartet, in E flat, Op. 74, No. 10 (third time) | Beethoven |
| Herr STRAUS, Herr GOFFRIE, Mr. DOYLE, and Signor PIATTI. | |
| Song, "Ah! non avea più lagrime" | Donizetti |
| Mr. LAURENCE. | |
| Song, "In questa tomba" | Beethoven |
| Mme. JENNY MEYER. | |
| Scena, "Ah, perfido spergiuro" | Beethoven |
| Miss LOUISA PYNE. | |
| (Her first appearance at the Monday Popular Concerts) | |
| Sonata, Pianoforte alone, in E flat, Op. 29, No. 3 (first time) | Beethoven |
| Mr. CHARLES HALLE | |

PART II.

| | |
|---|-----------|
| Sonata, for Pianoforte and Violoncello, in A major, Op. 69 (first time) Beethoven | |
| Mr. CHARLES HALLE and Signor PIATTI. | |
| Song, "Canst thou deem my heart is changing" | Macfarren |
| Miss LOUISA PYNE. | |
| Romance, in F, Violin Solo | Beethoven |
| Herr STRAUS. | |
| Song, "Che farò" | Glück |
| Mme. JENNY MEYER. | |
| Quartet, in D, Op. 18 | Beethoven |
| Herr STRAUS, Herr GOFFRIE, Mr. DOYLE, and Signor PIATTI. | |

ON MONDAY EVENING, JUNE 25, 1860 — TWENTY-SIXTH CONCERT OF THE SEASON.

MOZART NIGHT.

PART I.

| | |
|--|--------|
| Quintet, in A, for Clarinet and Stringed Instruments (by unanimous desire) | Mozart |
| Mr. LAZARUS, Herr BECKER, Herr RIES, Mr. DOYLE, and Signor PIATTI. | |
| Song, "L'Addio" | Mozart |
| Mad. LAURA BAXTER. | |
| Air, "Non temer" | Mozart |
| Mad. DE PAEZ. | |
| Violin obbligato, Herr BECKER. | |
| Song, "Dalla sua pace" | Mozart |
| Mr. SIMS REEVES. | |
| Sonata, in D major, Pianoforte alone (first time) | Mozart |
| Miss ARABELLA GODDARD. | |

PART II.

| | |
|---|--------|
| Sonata, in F, with Variations for Pianoforte and Violin | Mozart |
| Miss ARABELLA GODDARD and Herr BECKER. | |
| Song, "Deh per questo" | Mozart |
| Mr. SIMS REEVES. | |
| Air, "In diesen heil'gen Hallen" | Mozart |
| (Die Zauberflöte). | |
| Herr HERRMANN. | |
| Song, "Voi che sapete" | Mozart |
| Mad. DE PARZ. | |
| Quartet, in G, No. 1 | Mozart |
| Herr BECKER, Herr RIES, Mr. DOYLE, and Signor PIATTI. | |

ON MONDAY EVENING, JULY 2, 1860 — TWENTY-SEVENTH CONCERT OF THE SEASON.

The Programme will be selected from the Works of

ALL THE GREAT MASTERS.

PART I.

| | |
|---|-----------|
| Quartet, in C major (first time) | Spoerh |
| M. SAINTON, Herr GOFFRIE, Mr. DOYLE, and Signor PIATTI. | |
| Song, "The Wanderer" | Schubert |
| Mr. SANTLEY. | |
| Harpsichord Lessons (by desire) | Scarlatti |
| Mr. CHARLES HALLE. | |
| Lieder Kreis (by desire) | Beethoven |
| Mr. SIMS REEVES. | |
| Accompanied on the Pianoforte by Mr. CHARLES HALLE. | |
| Prelude, Sarabande, and Gavotte (by desire) | Bach |
| Violoncello, Signor PIATTI. | |
| Accompanied on the Pianoforte by Mr. BENEDICT. | |

PART II.

| | |
|--|-------------|
| Quartet, in E flat major, Op. 44 | Mendelssohn |
| M. SAINTON, Herr GOFFRIE, Mr. DOYLE, and Signor PIATTI. | |
| Song, "May" | Meyerbeer |
| Mr. SIMS REEVES. | |
| Suite de Pièces, in E major, Pianoforte alone, concluding with | Handel |
| "The Harmonious Blacksmith" (by desire) | |
| Miss ARABELLA GODDARD. | |
| Song, "Il pensier" | Haydn |
| Mr. SANTLEY. | |
| Song, "La Gita in Gondola" | Rossini |
| Mr. SIMS REEVES. | |
| Duet, for Two Pianofortes, in D major (first time) | Mozart |
| Mr. CHARLES HALLE and Miss ARABELLA GODDARD. | |

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